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MYRA'S JOURNAL OF DRESS AND FASHION

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MYRA'S JOURNAL
OF
DRESS AND FASHION.

No. 2.] MARCH, 1875. [PRICE 3*d*.
With Diagram Pattern Sheet, 4d.

DRESS AND FASHION IN PARIS.

WE are living in a time when the decrees of Fashion are so extremely changeable and fantastic that we might lead our readers into error if we were to lay down as inexorable laws such axioms as the following:—Such and such a thing is worn—such another is not worn—do not adopt this form—and so on. We shall content ourselves with informing them of the novelties which make their appearance in the world of fashion, always recommending them to choose from our general advice such particular items as may best suit their own individual taste and personal appearance, feeling confident that each of our readers is possessed of sufficient good taste and good sense to adopt only such fashions as are suited to her, and to avoid all others.

Much has already been said of the rage for bodices laced or buttoned up at the back; they are graceful, becoming, and particularly suited to ball dress and dressy toilettes for evening wear; for town and travelling dresses they are very inconvenient. Every lady has not a maid to attend on her, and there are such things as numbed fingers, buttons that nothing will induce to go into their buttonholes, and a breakfast that does not get warmer by being kept waiting. However, cuirasses are buttoned at the back; it is a way of making even the most awkward waists appear round and supple; it shows off the figure, and presents to the eye those undulating lines which are always advantageous to the appearance of a woman. The bodices of ball dresses, which are generally white or light-coloured, are much more becoming made in this way, quite flat, with a small short basque falling a little in front in a rounded point, and kept well in place by pieces of whalebone. Over the hips this basque is only about two or three inches deep, and is lengthened a little at the back; the eyelet holes are made underneath on a piece of ribbon, and disappear as soon as the bodice is well fitted and laced over the bust.

No. 12.—THE GABRIELLE INDOOR TOILETTE.
Flat Paper Pattern—Skirt, 1s. 6*d*.; *Tablier*, 1s.; *Jacket*, 1s.

The bodice of a charming ball dress of white faille and tulle made in this way is very pretty. As to the skirt, it is a marvel of elegance and good taste. The under part is of faille; at the edge there is a flounce, twelve inches deep, of double tulle, in large hollow pleats, touching each other; on the upper part of each pleat is a flat bias of white faille; above this flounce a multitude of narrow tulle flounces trim the skirt up to the waist. A sort of tablier, composed of three large faille points, surrounded with beaded blonde, ornaments the front and sides of the dress, the sharp point reaching down to the deep flounce. The points are placed in this way: one in the middle of the front, and one on each side. On the left side there is a long wreath of shaded crystallized foliage, which is drawn a little to the back on the train. On the flat bodice, which is laced at the back and has short basques, there is a light tulle draping, crossed over the chest and fastened by a short wreath of foliage rising on to the shoulder.

At this season, indoor dresses are, of course, the principal object of our thoughts and care; but we must not neglect walking costumes and toilettes, which are equally important. We cannot too strongly impress upon our readers that the colours and materials of their walking dresses should be marked by extreme quietness. Now let us describe a pretty toilette entirely composed of black faille. The skirt is trimmed all round with four flounces; the first is on the bias, and has the hem turned up on the right side, and bound; the second is pleated in large pleats, forming three small pleats on each side, with the heading turned back; the third one is gathered, the fourth pleated. The tunic is in two pieces, and gathered down the middle of the front,

with the two headings joining; it is draped at the sides, and forms two large square ends, falling very low at the back; it is trimmed all round with a pleated flounce. The bodice is made with square basques slit up at the sides, and opening in front over a waistcoat, which is closed from top to bottom. The sleeves are half open, rounded by the outside seam, and end in three narrow pleated flounces.

We are so often asked for descriptions of toilettes suitable to elderly ladies, that we give one here, which must satisfy those even who are most difficult to please. The model is of garnet-coloured Sicilienne and black velvet. The skirt is ornamented with a deep scalloped flounce; a narrow flat pleating appears under these scallops. The heading of the flounce is formed by a draping of several folds of black velvet, drawn in and fastened here and there by a velvet bow. Below this velvet draping, and falling over the flounce, there is a handsome fringe, composed of silk and rows of small jet beads. The upper skirt is a tablier, trimmed only with scallops and narrow pleatings. It is fastened at the back by wide black velvet bows. The bodice is sleeveless, open, and has basques trimmed with velvet draping and fringe. Waistcoat and sleeves of black velvet; for evening wear, the waistcoat can be left off, and lace pleatings put inside the opening of the bodice.

The following is a handsome toilette of matelassé and slate-grey faille. The back breadths are of faille, with a moderate train, and are surrounded by three narrow bias flounces of faille, rolled and gathered, the last one with a heading; these flounces frame the back breadths and rise to the waist at the sides. Faille bodice with matelassé sleeves, ending in three pleats rising towards the elbow; faille bows on the bodice, sleeves, and pocket. The skirt is put in at the back in quite a new way: the breadths of the train are gathered in close gathers, which form a heading at the top, and are fastened on to the basque of the bodice about four inches from the waist.

The following is a charming and simply made toilette of black faille and grey material: at the edge of the skirt there is a gathered flounce and a headed bouillonné; all round the flounce there is a black bias not quite two inches wide; the flounce, which is about five inches deep in front, is as much as ten inches deep at the back. We have omitted to say that the skirt is of black faille; above the first flounce there are five pleated flounces barely an inch apart; the pleatings are continued as far as the seam of the back breadth.

The tablier is made of grey stuff, with a very sharp point in front, open in the middle, with a trimming of very large black eyelet holes, through which a twist of grey stuff is passed, which appears to lace the tunic, and which ends in a bow. The tunic is very much raised at the sides, continues at the back like a train formed by a *pli Bulgare;* from each side of the train the stuff seems to form two revers; it is trimmed all round with a black faille bias a little more than an inch wide. A cuirasse-bodice, with pointed basques in front and behind, and very short at the sides, with a faille bias all round. The bodice is open *en cœur*, with a Medici ruff of black faille, and a small grey fichu draped all round. Grey sleeves gathered lengthways, with a ruche all down the outside seam. An open revers, with black faille double revers, and a brassard formed by a fold of grey stuff, starting from a large eyelet hole like those on the tunic.

We will now describe a rich costume of pearl-grey faille. The skirt is quite plain, with the exception of the back, which forms a long train of black canvas gauze, with narrow stripes. This train is formed by three wide lengthways bouillonnés, narrower at the top than at the bottom, and disappearing under the basque of the bodice; the train, which is scarcely eight inches at the top, is from twenty-four to twenty-eight at the bottom. The bouillonnés are separated by cascades of black faille. Over the skirt, which is quite plain in front, a tablier of a perfectly novel shape is placed. You are to imagine a succession of black silk tabs, placed lengthways, three inches wide at the bottom, and lessening towards the top; nine of these are required; those at the side are not so long, in order to make the round of the tablier. These nine tabs, which are separated from each other, pass alternately over and under three wide chicoré ruches of black lace, which follow the shape of the tablier, and rise behind above the basque of the bodice; the others are lost sight of under a bow which falls over the train. This fanciful tablier has a very pretty effect, and can be worn with any sort of dress. Each bias ends in a prettily made bow at the bottom, and can be adapted at will at the top on the basques of the bodice, which is cuirasse-shaped, and trimmed in the front and on the back with narrow black bias, placed lengthways. The sleeve is trimmed with three lengthways black bias; the one that is nearest to the outside seam is eight inches high, the other two are a little less. There is a deep Louis XV. parement formed by a ruche of black lace. A faille bow completes the trimming.

With evening toilettes and under long dresses petticoats have to be carefully made if the entire toilette is not to be spoiled; under petticoats should have trains and flounces only at the back; the back part must be well drawn back and kept in place.

The corset, too, is a very important matter by no means to be neglected by those who wish to dress well. We recommend the "Thomson" corset, which is very light and flexible, and perfectly suited to delicate women. A handsome corset of fine white satin jean is finished off in the following way: a band of white plush surrounds the hips, and a lace with a double heading and blue ribbon run through the middle trims the corset round the chest.

A town toilette is not complete nor thoroughly becoming unless it is finished off with those little coquettish trifles of which such numerous varieties tempt us to open our purses and buy for ourselves and our friends. There are cravats, for instance, very much in vogue, and made of all shapes and colours; they are exceedingly pretty made of crêpe de Chine. We have seen some of pale blue silk crape; the ends were hemmed and stitched, and trimmed with a closely gathered Valenciennes edging. Then there was another of pink crêpe de Chine; the square end is surrounded by a net border embroidered in square scallops. For a dressy parure the following is very pretty: a full lace ruff forms the collar, and a coquillé of lace, in the midst of which ribbon bows are half hidden, completes the whole. The straight sleeve ends in a sabot, with lace to match that of the coquillé.

It seems that chapeaux are still to be very much trimmed with flowers; just at present, wreaths of white and pink heather, laurestinus, and lilies of the valley, are very much worn. We have lately seen a very pretty bonnet made of black lace beaded with jet, with a high crown and gathered *en colimaçon*. There is a large bouquet of souvenir roses on the brim in front, and a smaller one at the back. The under part of the brim, coquillé with lace, has bouquets of the same roses.

A pretty chapeau of steel-blue silk, with a rather high crown, is embroidered all over with blue steel spangles; a wing at the side divides two blue feathers which surround the crown. A large blue faille bow falls over the catogan.

Bonnet of sulphur-coloured crêpe, gathered all over, with a trimming of flowers of different shades. A long sulphur-coloured feather is put on in the Henri III. style, and a wreath of flowers underneath.

Felt hat with jet beading, trimmed with a red damask Renaissance scarf forming a large bow at the side, which serves as a starting point for two feathers, one black and the other red.

MARIE GOUBAUD.

LATEST FROM PARIS.

THE tendency towards the Timbale shape for bonnets is decidedly developing; a high, rounded shape, with sloping crown and brim. The best models are trimmed by a wreath of ostrich feather tips, and finished by Alsatian bows on the crown and curtain, for such must the sloping brim be called. The front of the bonnet has a crêpe, lisse, or tulle cap, with a broad band of velvet or faille. This bonnet is made in white crêpe and blue crêpe for weddings, fêtes, or in silk matching the costumes, for visiting toilette. A black faille chapeau in this style has a wreath of white ostrich feather tips and white tulle strings. These strings are now worn with nearly all bonnets. Young ladies wear two yards of tulle for their strings, the tulle is not cut or sewn in the bonnet, but pinned to the hair before putting the bonnet on; the tulle is then tied in a large loose bow under the chin. The idea is, that if the strings are sewn in

the bonnet they fall too closely to the face, and give the appearance of being protected by the tulle against the faceache.

Elderly ladies, on the other hand, prefer tying these tulle strings round the neck, with the large bow in front, thus veiling discreetly the neck, no longer young and fair. White tulle is exceedingly becoming to elderly ladies, and it is worn by them even more than by the young ladies.

Veils are put on before the bonnet is adjusted, so as to display the beautiful flowers so much worn beneath the brim.

Chenille tulle is much used for dressy bonnets; it is composed of tulle of all colours, studded with tiny tufts of chenille.

The Auvergnât bonnet is of myrtle velvet, and myrtle tulle chenille, and is a shape suitable for elderly ladies, having a high front and rounded sides, protecting the ears and yet very stylish. Trimming of velvet bows and plumes.

The Orphée bonnet, on the contrary, is suitable for the young only; it is of oval shape, and trimmed with Surah silk inside and out. The Orphée bonnet is of tulle covered with straw embroidery.

Diagonal jetted tulle is much used, in conjunction with satin trimmings for bonnets and wreaths of flowers. Heather of all shades, and especially white heath, white pinks, and red carnations, are the flowers in vogue. Blue steel flowers and foliage are still much worn. A pretty theatre coiffure has a wreath of blue steel flowers and a wide Spanish lace veil fastening in front. The same coiffure, for a blonde complexion, is composed of white lace and white bugled flowers, relieved by carnations.

Gold is much worn, but will never be accepted by ladies of true taste. Gold braid, gold lace, gold-spangled tulle, gold embroidery, and gold-woven tissues have been successfully introduced among a certain *monde* in Paris, but lady-like women will not allow modistes to thus blazon their wealth. In New York these dresses have obtained great success.

Wide gold braid is also used on the brims of bonnets and hats, replacing the jet braid, and sprays of gold leaves are introduced in the trimmings of the same bonnets.

We mention these facts that our readers may be *au courant* with the modes; but we do not anticipate much success in England for the extravagances and follies adopted in other countries.

Mantles will be worn with all outdoor toilettes; children and very young girls only will wear costumes without a mantle of some kind; but mantles and confections will be made of dress materials, as well as of black silk and Sicilienne.

Skirts of dresses are worn exceedingly scanty; trimmed skirts measuring a little over three yards round the edge, and plain skirts only from four to four and a half yards. The front width is always gored, and has a gored width on each side, the back width plain and put in, in one double box pleat extending from three to four inches, according to the size of the back. The front and sides of the skirt are set in the waistband as plainly as the figure will allow. Stout persons must have a pleat here and there to allow of the fall of the fabric; thin figures have only one pleat on each side of the front gore.

Bodices are made either as jackets, as cuirasses, or as imitating the cuirasse. Nothing is more ridiculous than to see a stout, matronly figure in a tight-fitting cuirasse, which moulds every outline, and shows every defect in the figure. The same cuirasse is eminently graceful on a young, slightly-rounded figure. The jacket-bodice is suitable for matrons, the cuirasse for young ladies; but the simulated cuirasse is the corsage for those ladies who are a little doubtful as to the perfection of their contour. The cuirasse is imitated either by a plastron, or by a trimming round the armhole and outlines of the bodice. If a plastron is used it should be of jet, as illustrated in No. 14, or of stripes of jet braid, which make the figure look much more refined, or of silk on cashmere, or of velvet on silk. The plastron should be made of a different material, or of a darker shade of the same colour.

TABLIERS.—These are made rounded or square: a pattern for a round tablier is given on the diagram sheet which accompanies the second edition of this number.

Elderly ladies will do well to avoid the eccentricities of the fashion. The rich damask silks and damasked satins, the cashmere and Sicilienne mantle, are suited to their age; muslin (except as a parure), gauzes, crêpes, are unfit for them as dress fabrics; but their more sombre toilettes are relieved by the white and black laces, the white blondes, the crêpe lisse, and the tulle of their coiffures.

Skirts for elderly ladies are made long and plain; for walking they are draped by buttons and loops. The tablier is much worn, with the jacket-bodice and demi-fitting jacket for stout figures for house wear. For walking, the long handsome mantle drapes the aged form, and gracefully conceals the ravages of time.

Bonnets are worn, well covering the ears, and with velvet, satin, and tulle strings.

The description of bonnets in the above paragraph is taken from the beautiful models of Madame Feste, 24, Rue Neuve des Capucines, who kindly gave valuable information on the general modes. Madame Feste will shortly be in London to take orders. Ladies wishing her to call on them can send their cards and addresses, which will be forwarded to Paris, if accompanied by three postage-stamps, or they can send their addresses direct to Madame Feste.

COLOURS.—The most fashionable colour of the moment is caroubier; slate-grey follows next; but black and white is the furore. For children, blue, blue and white, and black and blue.

LES GRANDS MAGASINS DU LOUVRE.

So many ladies write for information on the subject of receiving *articles de toilette* from Les Grands Magasins du Louvre, that we devote a few words of explanation to this point. This house, which is, as before stated, the largest in the world, sends out patterns free to all ladies asking for them, and despatches all orders exceeding 25 francs (20*s.*) carriage free to London, with the exception of bedding and furniture. Money can be sent either by cheques or by Bank of England note (registered letter).

The system of Cash Payments is a necessity for a house of this extent, and is one reason for the extraordinary cheapness of all articles sold by Les Grands Magasins du Louvre. The customer pays the tax and stamp, which together amount to 90 centimes. Les Grands Magasins send out goods on approbation, paying carriage of export; if returned, the customer naturally pays the return expenses. But goods on approbation can be sent out in France only, on account of the custom-house duties, and the difficulties and delays occasioned by these. Goods are exchanged in all cases, if not approved of, except when made to measure. Addresses and names must be clearly written and added to all returned parcels. So vast a business demands these precautions to be taken to avoid errors and mistakes. In ordering patterns, ladies are requested to name the fabric they wish sent, and to state an approximate price; for instance, poult de soie varies from 3f. 90c. upwards; mantles from 21 francs upwards to £14 and £20; so ladies will do well to give an idea of the price they wish to give.

The beautiful lingerie illustrated in this number is from Les Grands Magasins du Louvre. The prices are as moderate as the work is beautiful, and the designs and patterns elegant. As models of form, the lingerie of the Magasins du Louvre may be accepted as the most stylish anywhere produced. We have selected those most in accordance with English taste, in order to be useful to our readers.

This being the season for the preparation of trousseaux for April and June weddings, we think the models given will be of considerable service to our readers.

The Spanish mantilla-fichu may be mentioned as an exceedingly elegant summer pardessus, costing from 45 to 65 francs (a franc may be considered as $9\frac{1}{2}d.$).

Trousseaux of table and house linen, made, marked in satin-stitch, and washed, are sent for £16. We need not remark on the beauty of the French embroidery, which is well known to all.

Les Grands Magasins du Louvre undertake to entirely furnish rooms in any historical style. Their general catalogue contains illustrations of a salon in Louis XVI. style, and a bedroom furnished in the guise of the preceding reign.

Space forbids us to enlarge upon the vast subject of historical furniture, as illustrated by Les Grands Magasins du Louvre. We shall return to this subject in another number.

No. 13.—THE MONTPENSIER VISITING COSTUME.
Flat Paper Pattern of Skirt, 3s. 6d.; Plastron only, 1s.; Cuirasse, 1s.; Sleeve, 1s.

SPINNINGS IN TOWN.

Tu pleures, belle enfant, car aujourd'hui dimanche,
Pour sortir tu n'as pas de collerette blanche
Ni de fins souliers noirs sous tes pieds amollis,
Ni de gants parfumés, ni de châle à longs plis ;
Enfant, regarde-moi les blanches marguerites,
Les jolis boutons d'or, les roses favorites,
Qui sans coquetterie ont de plus doux attraits
Que les femmes de roi peintes sur les portraits ;
Et puis, loin d'envier aux autres leur parure,
Enfant, contente-toi sans fard et sans dorure,
D'etre sous le ciel bleu belle de ta beauté,
Comme la fleur des champs avec simplicité.

A. Esquiros.

ONE excellent result of the present fashion is, that free scope is allowed to women of taste, which liberty is not often accorded to the votaries of La Mode.

Let us, therefore, rejoice in the exercise of free will in matters of fashion while we may, and enjoy this unwonted freedom.

Simple toilettes, if well cut and well made, are far more effective than all the elaborate costumes so much patronized by New York ladies. Certain houses in Paris devote their energies to the production of striking costumes for the "American market," and it is to these houses that Paris is indebted for the scandal of *les robes d'or;* which the Parisienne shudders to contemplate at a moment when there is still so much suffering, so much sorrow, in France. The lady is, therefore, distinguished from women less *comme il faut* by the elegant simplicity of her toilette, and it is to her good example that we owe the simpler models, and elegant yet quiet modes, which we shall do well to imitate.

Young girls, without exception, look best in simple vêtements, and it is only when the grand climacteric is reached, that we have to depend on the assistance of splendid tissues and fabrics, which are often more attractive to the eye than is the wearer. But since we dress to add to our charms and make our personality pleasant to our dear ones, and not merely to parade the wealth of our husbands and the taste of our couturières, it is the woman, and not the toilette, that should be regarded ; and so, again, we find ourselves ranged on the side of simplicity in dress as much as a matter of policy as of taste.

No. 14.—Children's Dresses.
Flat Paper Pattern—Skirt, 1s.; Jacket, 1s.

A young girl has every chance of dressing economically and looking well if she has the good sense to avail herself of the toilette suitable to her age. Aged ladies, again, do not require a continual change of toilette, and with careful selection of good fabrics can manage to dress well and spend very little upon their toilettes; and, besides, they often possess a good stock of serviceable vêtements, in the shape of rich silks, shawls, velvet, and lace. It is the married lady who finds herself in the greatest trouble respecting her toilette. Her trousseau, often selected in accordance with the fashion of the day, is quite démodée, the fabrics worn out, or impossible to wear ; her dress allowance small, her position in life such as demands a good appearance. This lady has indeed something to complain of, and has difficulties in her toilette which are creditable in her to overcome. I most strongly advise a lady in this position to spend her small allowance in good fabrics, and make her dresses herself ; to allow herself no mode, however fashionable, which is not also artistic, and *therefore* pretty, when the "passing show" is over. With good materials, good patterns, and (most important) good taste, a lady can dress satisfactorily on a very small sum; but she must possess, in addition, perseverance, carefulness, and a good sewing-machine.

In order to be useful to the greatest number of my readers at a period of the year when considerable change is made in the toilette, I begin my papers on Economical Dress *in medias res*, on dress fabrics, instead of leading up to the most interesting part of the subject through a succession of articles upon the details and accessories of the toilette.

The Dress, costume, or robe, is perhaps the most important, and is certainly the most costly, portion of the toilette, taking article for article ; though it will be found to cost less than do the details of the toilette *en masse*. The Dress, then, presents considerable difficulty for small incomes, many ladies sacrificing half the sum total per annum to the "silk dress" so much desired, and by many thought so useful and economical; enduring, for the sake of obtaining a luxury, painful economy in other more necessary matters.

I, myself, do not think this either wise or right ; but as we must "agree to differ," I will not here enlarge upon this, but try to show where we can borrow ideas from our usually well-dressed neighbours, — Frenchwomen.

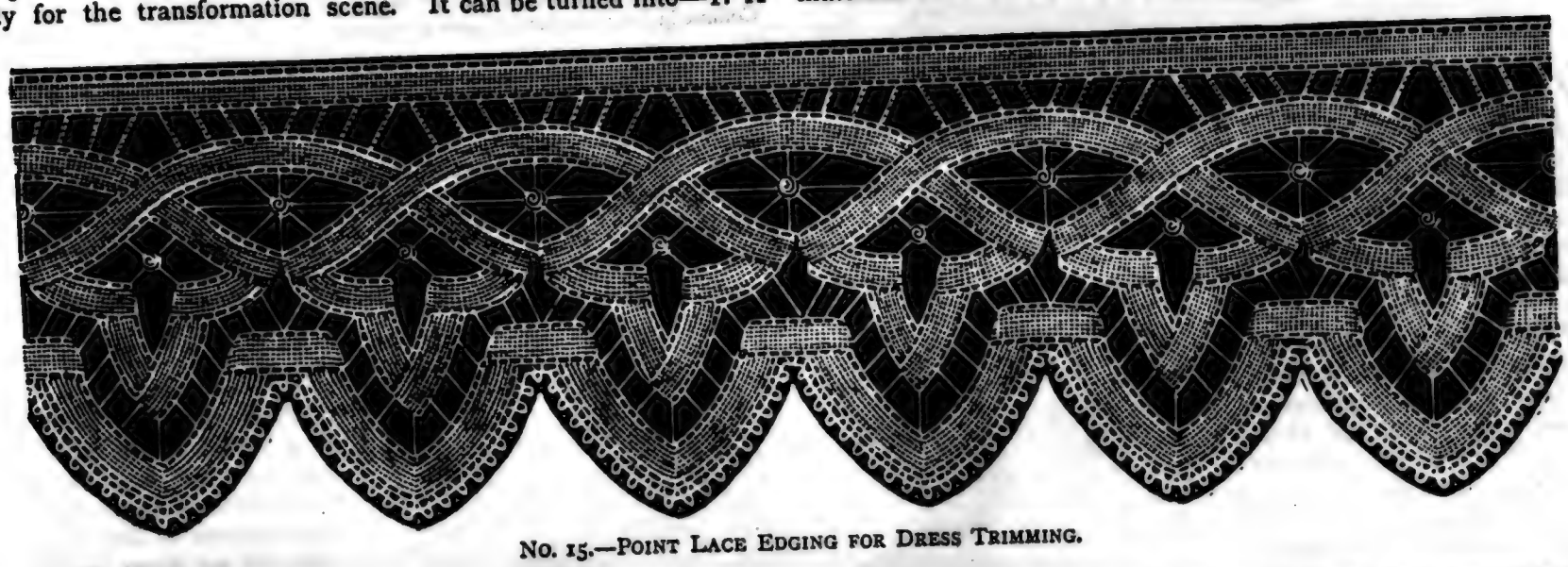
A Frenchwoman usually has what she calls a *fond de toilette*, and which is as really necessary to economical dress as good stock is to soup-making.

This *fond*, or foundation, consists of one or two good black dresses, a shawl or two, some lace (often an heirloom, seldom bought) : with this to begin upon, a Frenchwoman will make a capital appearance and be always in the fashion.

Let me suppose that we have also this *fond* to begin with, and I will be very modest in my demands ; for the silk dress which I presuppose, shall be very, very old, worn, and even torn ; but it shall also be very clean, having passed through sapoline and water, in the proportion of one ounce to the gallon.

Let me remark, *en passant*, that sapoline is made and sold in 12-lb. tins (5*s.*) by C. T. Tyler, Send, Woking, Surrey.

After a good washing and careful ironing, with muslin between the silk and iron to prevent glazing, so ugly in silk, the dress has to be carefully mended wherever it requires darning or patching. The word "patching" must not alarm those who wish to dress well and economically, but we will substitute "join" for "patch" wherever possible, as being a prettier word to employ. Now the dress is ready for the transformation scene. It can be turned into—1. A walking dress. 2. A dinner dress. 3. A ball dress. 4. A skirt or jupon.



No. 15.—Point Lace Edging for Dress Trimming.

1. For the walking dress, it must have a deep flounce all round of velveteen, with a reverse heading, the flounce rising at the side, and increasing in height at the back nearly to the waist; the flounce is only slightly gathered, and the fulness is in the proportion of 1½ yard to one yard. The flounce is nine inches deep in front, and three-quarters of a yard at the one back (centre) width, where it has no heading; velveteen sleeves, cuirasse and tablier of cashmere, or poplin or merino. The same idea can be carried out in any black fabric—satin cloth, Janus cord, rep, mohair, llama, or alpaca.

2. Dinner Dress.—Cover the silk with pleats, fourteen inches deep in front, of black woollen grenadine, and flounce the back with graduated flounces edged with black lace, or put a plain train of grenadine over the silk, with the Bulgare pleat. Tablier of grenadine, edged with bouillon and jet braid; drape with sash. Corsage of grenadine over the silk, trimmed with jet to match.

3. For a ball dress, use the black silk as a jupon with low bodice, cover with skirts of tulle, net, or tarlatan, looping with wreaths of flowers or ribbon, according to the prevailing mode.

4. A Skirt or Jupon.—Simply flounce the skirt with new silk, velvet or velveteen, poplin or faille, about twenty inches deep.

Black dresses are the most economical wear, looking well to the last; the most useful of black fabrics is cashmere. Good black alpaca ranks next, and, like cashmere, will wash, clean, or re-dye. Rep is handsome, and poplin, real Irish, wears splendidly. Among low-priced fabrics, the Janus cord is one of the best wearing; it costs 2*s.* per yard, and is almost as durable as poplin.

Fancy stuffs and woollens mixed with silk or cotton should be avoided; mixed fabrics very seldom wear well. The mixture of tissues causes the shrinking we so frequently remark in the pretty materials offered in spring. This mixture of fabrics is in reality an adulteration of the best of fabrics; silk is adulterated with cotton and jute, and woollen goods and velvet fabrics with cotton. Hence the importance of purchasing our dresses at reliable houses, and of examining fabrics well before purchasing.

Muslins are economical wear for girls who do not usually pay for their washing. A pretty, well-chosen muslin, a neat, ladylike print dress, look new each time when they return from the laundress. Woollen grenadine is economical, looking well and wearing well. Wire-ground grenadines often wear rusty, crease, and "cockle." Cloth, velveteen, serge, *real* homespun, real frieze,—these are all economical dress materials, because they will bear cleaning, dyeing, or washing, and can be altered, remade, and turned till no scrap remains.

For ball dresses, black net, coloured net, gauze, and tarlatan are the cheapest. Tulle is less durable, though prettiest.

No. 16.—Border in Point Lace Braid.

Embroidered muslin is most durable, but is suitable only for young girls or for brides.

Those who object to the use or price of cashmere can substitute real French merino, which is always made *double* width, and can be distinguished from its imitations by its extreme lightness, softness, and the *bloom* on the surface.

French poplins, on the contrary, cannot compare with the beauty of Irish poplins, and are exceedingly apt to shrink when exposed to the wet.

The colours for dresses which are most durable are in woollen fabrics, brown, grey, slate, violet, myrtle, red, claret, caroubier,

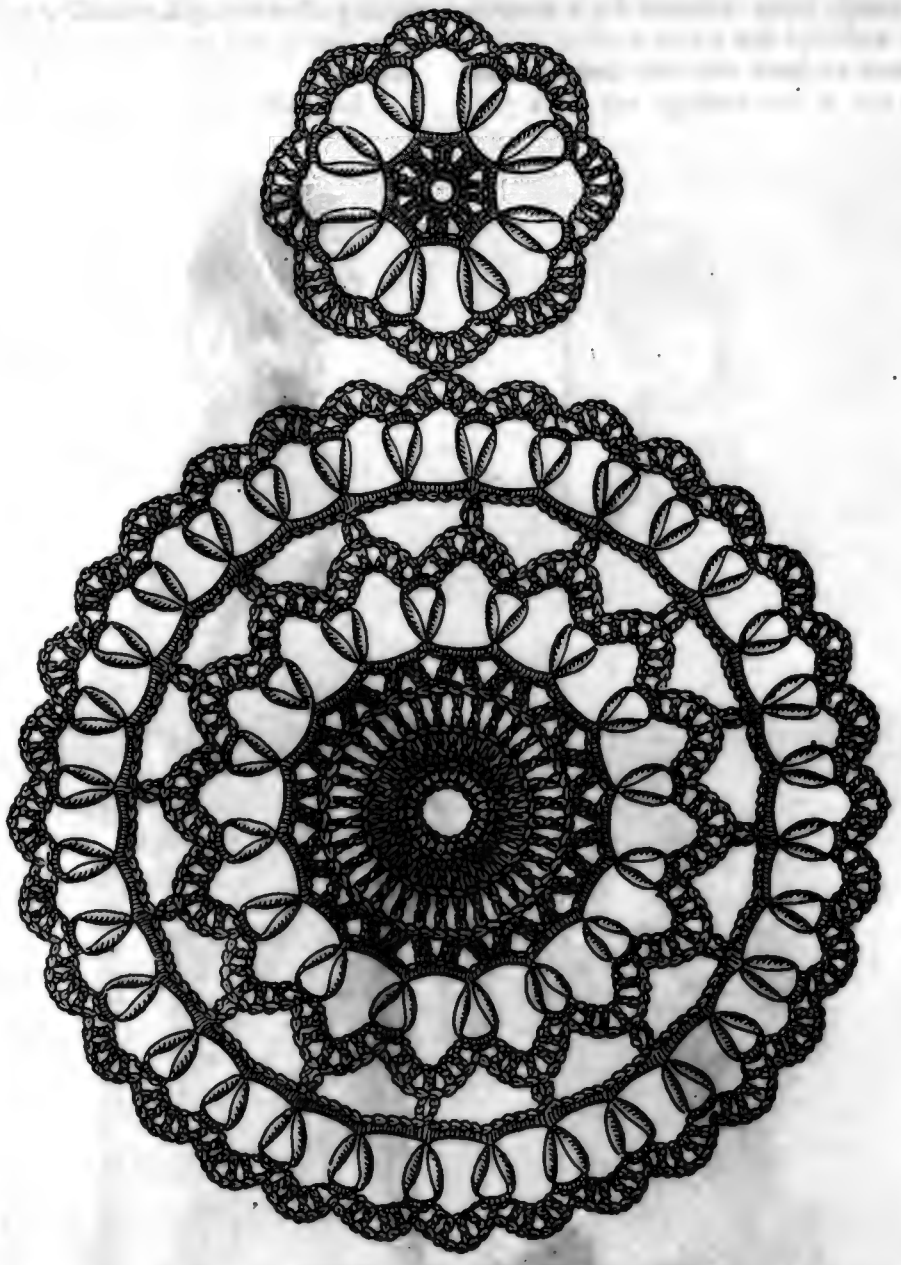
dove, olive. In silks, blue, green, slate, dove, red, claret, violet, and some shades of light brown. Dark brown silk is apt to spot and wear "greasily" in places.

Good taste in the selection and arrangement of dress fabrics is of far more importance than a large dress allowance. Money alone will not enable any woman to dress well, any more than it will make a charming garden; and the best of modistes requires the initiative of her customer, if that customer is to look other than a fashion model.

For those who can afford frequent change of toilette, and who can buy the best faille and Bonnet's drap de France, startling colours and marked modes are allowable, though, *selon moi*, they are always in questionable taste; but moderate and modest incomes cannot compass these, happily for themselves.

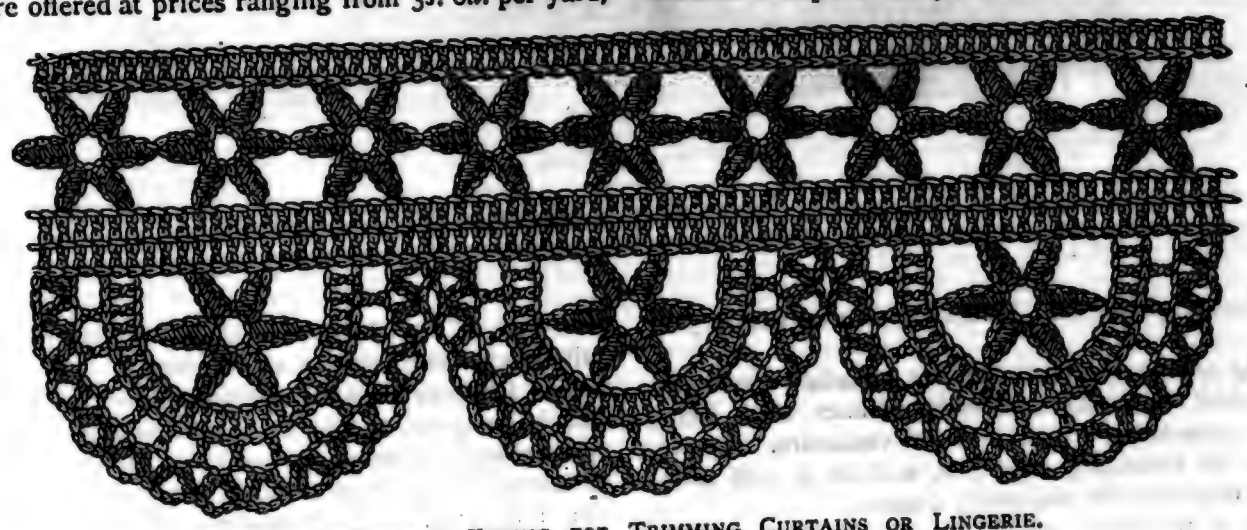
There are, however, times and seasons when most desirable and useful dresses are offered to the public at prices far lower than the real value. I am not now referring to sales, for, with the exception of the bi-annual clearing sales at first-class houses, as Debenham and Freebody, Jay and Co., Peter Robinson, Swan and Edgar, and others, I do not think they are very economical affairs. At the present moment, silks are so low in price, owing to the depreciation of the raw material, that they are cheaper than some woollen fabrics. For example, I observed yesterday, at Peter Robinson's magasins in Oxford Street, some lovely black silks, rich and thick, yet soft and pliable, selling at 6*s.* a yard, the ordinary price of such silks being 11*s.* Coloured silks, in all soft colours and shades for bridals and fêtes, are offered at prices ranging from 3*s.* 6*d.* per yard, a fair one: the price of this rich silk was 3*s.* 11*d.* per yard! Light shades and most beautiful colours in Japanese silks are obtainable at 2*s.* 6*d.* and 2*s.* 11*d.* per yard; ladies wanting a few silk dresses as a *fond de toilette* will scarcely find a better opportunity of acquiring these, silk having never cost so little since 1848, when political events, and the consequent panic, paralysed commerce, and enabled those who went to Lyons, "cash in hand," to purchase at their own prices the productions of French looms. I was also shown some lovely damasked foulards, for wearing with and draping over the rich plain silks above-mentioned. These foulard silks are designed for the fashionable tablier and cuirasse; the effect is elegant.

A decided novelty for the spring was also shown: tussore silk, woven by the Jacquard loom, in an open design upon the plain silk groundwork. This will form another exquisite fabric for draping purposes. I hope we shall see some really artistic combinations. A lady desirous of obtaining a good *fond de toilette* should purchase sixteen yards of the black silk above-mentioned, have a plain silk skirt made, with a high and low bodice, and buy six and a half yards of tussore foulard, and the same quantity of blue or eglantine, according to her complexion, and from these she can arrange some elegant toilettes for the season. If she adds a lace tablier, as suggested by MYRA in this number, she has the means of making a constant change in her dress.



No. 17.—CROCHET CIRCLES FOR ANTIMACASSAR.
Worked in Messrs. Walter Evans & Co.'s Crochet Cotton, No. 20, and Lace Braid.

While inspecting dress fabrics, for the purpose of writing on economical dress, I could not help my attention wandering a little towards a superb array of embroidered tablier tunics and tablier cuirasses. These are worked in plumetis and fine jet beads, and upon black cashmere, are exceedingly handsome as well as serviceable; for they can be worn with all skirts, and are dressy or



No. 18.—CROCHET EDGING FOR TRIMMING CURTAINS OR LINGERIE.
Messrs. Walter Evans & Co.'s Boar's-head Crochet Cotton, No. 8 or 16.

and these pure silks are now far cheaper than are Japanese silks. In the silk department, I saw a lovely shade of blue, *bleu faience*, exactly suitable for a reception toilette for a bride, but, of course,

quiet, according to the skirt and chapeau worn with them. A dove-coloured silk dress can be worn under the black cashmere tablier for visiting or for Sunday toilette; the same dress, with bleu faience foulard tablier, is serviceable for a dinner-party; worn beneath a white bugle tablier, and draped with "crushed" roses, or a rose faille sash, a toilette de bal is ready, quite suitable for a matron. It is always a good plan to buy material for a low bodice with a silk dress; but it is not necessary to have the low bodice made up until wanted. I can always cut a low corsage out of a yard of silk for myself, but anybody will be able to do so with a yard and a half.

A very pretty light material was shown me, checked cashmere. This fabric is suitable for spring and early summer wear, being very light, and yet possessing the warmth of cashmere. It will make up admirably for travelling costumes, and, as it will wash, is a very desirable material for children's dresses.

Drap de France is the name given to a soft cashmere fabric suitable for draping over silk or for complete costumes. This material is made in every shade and colour, and as it is very durable, and will clean and dye, it is sure to be acceptable to the majority of our readers.

Next month the delightful subject of spring prints and summer muslins will begin; now, I must turn to the other subjects upon which my correspondents treat in their kind and sympathetic letters.

First, the great question of Jupon and Tournure. Dresses are worn so tightly tied back, so scanty, in truth, that there is no possibility of wearing a crinoline or crinolette. The tournure is, however, worn, and great improvements have been made in the "dress improver."

I have seen many, but have not found a prettier or better model than that of the Princess Collapsing Tournure, which is exactly suited to the requirement of the day.

No. 19.—SPRING TOILETTE.
Designed by Les Grands Magasins du Louvre, Paris.

The Princess Dress Improver (Patentees, Messrs. Skinner and Co.) is composed of fine French horsehair, arranged upon very light steel springs, fastened at the points by a new method which completely prevents the steel points from moving or working through the horsehair. This tournure,—improver,—bustle, by whatever name one pleases to call it, collapses the moment it is pressed, as in sitting down, and expands when its wearer rises, thus throwing out the folds of the dress when walking or standing, and yet taking up no room when sitting down or when lying upon the sofa. The sides of this elegant tournure are quite flat, so as to allow the

tablier ends to pass smoothly under the folds at the back of the dress. I feel sure every lady will approve of this tournure, which lends grace and elegance to the toilette.

The Princess Collapsing Tournure is made in three qualities, each slightly differing in shape. No. 1 is of white horsehair trimmed with rose-colour, small, light, and especially suitable for walking and visiting costumes. No. 2 is slightly larger, more déployée, and fitted for wedding fêtes, and occasions of demi-toilette. No. 3 is longer, and finished by flounces; this tournure is especially designed for evening wear and for balls. It throws out the dress, and yet allows it to fall gracefully. Nearly all our large drapers keep this tournure, or will order it if ladies wish. Various drapers have different prices for their goods, but the Princess Collapsing Tournure cannot be a very expensive article even in the most costly magasin. In fact, it will outlast many far more expensive articles.

Embroidery is *de rigueur* for all kinds of fabrics, and curious as it seems, it is even applied to velvet and silk materials. I think the very cheapest house for Swiss, Scotch, and Madeira embroidery is that of Mrs. Addley Bourne, 37, Piccadilly, where one always has a choice selection of embroidery of all kinds. For children's dresses, white Madeira embroidery is used to trim and refresh velveteen skirts, and by a little clever management the embroidery can be used, first on our darlings' vêtements, and then when washed be used as trimming for our print dresses and our holland garments.

All the trousseaux now making by Mrs. Bourne in anticipation of the weddings after Easter are trimmed with this lovely broderie so effective for lingerie. The Robes de Chambre of the brides-elect in cashmere of various colours and shades are also rendered still more elegant by the snow-white embroideries which trim them. An exquisite effect is produced by the arrangement of alternate bands of fine muslin and broderie as a tunic tablier to be worn over a plain dress of Japanese silk. The edge has a muslin bouillon, through which ribbon is passed, and is finished by a flounce of embroidery.

Mrs. Bourne has also some lovely Tabliers entirely composed of embroidery. These will be very fashionable all the season, and can be worn over silk, either black or coloured, and over cashmere.

THE SILKWORM.

No. 20.—The Princess Visiting Toilette.
Model from Les Grands Magasins du Louvre, Paris.

MYRA'S WORKROOM.

RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 20th of the month. (But, as much as possible, letters should be written at the beginning of the month.)*

3. *Letters regarding the Purchase, Making-up, and Alteration of Dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

4. *Photographs are useful and may be sent. These will be returned, but should be accompanied by a stamped envelope.*

5. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

6. *In cases where immediate Advice is necessary upon a particular Toilette or Dress,* MYRA *will reply to inquiries by return of post. With letters requiring such answers by post,* 12 *postage stamps to be inclosed.*

All Letters upon Dress and Fashion, and Editorial matters generally, to be addressed to MYRA, *care of* WELDON & CO., 15, *Wine Office Court, London, E.C.*

BRENDA has a black cashmere polonaise, and will feel obliged if MYRA will inform her in her Journal what will be the best way to alter it this spring. Last year she wore it over a satin petticoat, but wishes something different, and prefers keeping it all black. It is plain and long in front, and very much looped up at the back. An answer in the February number will much oblige. Brenda would have written earlier, but has only just seen the advertisement.

Your letter arrived too late for the February number. Cut your polonaise square in front and trim with cock's feathers in the style of the Redingote, No. 1, page 1, of the February number of this Journal. The long tablier, No. 12, in this number is pretty, but would require jet beading.

PEARL writes:—Will you kindly answer the following questions?—1. What kind of dress should I wear for my first ball? 2. How should it be made? I am five feet, brunette complexion, dark grey eyes, and moderate share of colour, petite figure, and nineteen years of age. 3. Would a pebble bracelet set in silver, and a silver bracelet with black enamel, be in good taste, as I have not a gold one? 4. I have always worn my hair hanging down, fastened by a slide over frisettes. Could I wear it this way at the ball, or should I be obliged to wear it up; if so, what style would you advise me to adopt? 5. Would you also advise me what kind of fan I should have and where to get it? I should like something inexpensive. Answers to these questions will greatly oblige.

1. White tarlatan over white silk, or over muslin if the silk is too costly. 2. Like the evening dress on the right-hand plate of present number; loop with rose-colour. 3. Wear no bracelets, but long kid gloves; those you describe are unsuitable. 4. Plait your hair in a catogan, and tie with ribbon matching your toilette. 5. Fans of all kinds of Mons. Rimmel, 96, Strand; choose a white fan with rose-coloured ornaments, or white and gold with feather edge.

F. L.—Will MYRA kindly suggest how to turn a handsome black silk dress; only enough material for plain skirt? Would trimming of rook's feathers look well; if so, how to be put on? The skirt will often be worn with cashmere beaded cuirasse.

Since your dress will be worn with a beaded corsage, you must trim the skirt to match; thus, put velvet bands edged with a jet fringe on the front, rounding these to form a tablier, and concealing their ends under the full wide pleat of the back; the back may be plain or trimmed with narrower velvet bands, edged with jet fringe, and put on three inches apart; sleeve to match. Reserve the rook's feathers for another toilette.

PATTIE says:—1. What dress should I wear as a dinner dress? I am seventeen years of age, fair, with very little colour, grey eyes, light auburn hair, five feet three inches in height, and rather stout. I purpose going to London about the beginning of March, and will likely stay two months. I expect to be quiet, not visiting much. 2. What dresses would you advise me to take? I do not want to take much luggage.

1. Any pretty light silk; you will find some very elegant designs, and inexpensive, if you send for patterns to the silk mercers whose addresses will be found in our advertisements. Have a low and high bodice, and when in London get a jet-beaded tunic and cuirasse to wear over the dress. 2. You will require a pretty

NO. 21.—JET BEADED FICHU FOR ELDERLY LADY.

walking dress, the silk dress above-named for evening; a black silk or cashmere; or a silk skirt and polonaise, or cuirasse tablier. If you have a good walking dress and one evening dress, you can get the rest in London, where you will see everything you require.

MRS. H. asks how to alter a woollen dress tunic; there is plenty of stuff in it, but she does not like the cut of it.

Tunics are worn long in front and rounded, or long in front and square. If your material is not too thick, there is a pretty style now made as follows, but it will not do for cloth or thick fabrics: The tunic is cut one half as long again as required, and is drawn by means of piping-cords to the length wanted; the drawings are five or six inches apart, and are sometimes left plain, at others trimmed between the puffs thus formed with velvet bands or with jet braid; edge with a flounce with drawn heading; the tunic ends fasten under a bow at the back.

MRS. B.—Welcome to MYRA! I thought MYRA was only imaginative, but now that I see you really are a human being, let me express the pleasure I have always had in reading your "Workroom" correspondence, and how useful I have found it. Although I never wrote to you myself, I could always connect your ideas with my own, and that saved what I considered unnecessary trouble; but now I shall write myself. 1. Kindly advise me as to making a new black silk dress (pattern enclosed). I don't like a dame-ish style. I am rather tall, and I should like it made so that it will not want altering in a few months. 2. I wear my hair in curls, pinned up at the back, but I cannot keep my bonnet on without a large comb, and that I find destroys my hair so much, as it is very fine and silky. Can you suggest for me? If you think it necessary to buy a coiffure, kindly inform me where will be my best place in London, and what style. I enclose you my carte, to give you a little idea of the individual now addressing you; it was taken two years back, but I am rather improved now. I am twenty-five; I have a fresh complexion naturally. I may also inform you that I have three dear little children, the eldest three and a half years, so I expect I shall require your help frequently.

1. You can wear any style of toilette, being so young and looking so young. I think No. 13, in this number, a pretty style for a black silk; but a plain skirt with tunic and cuirasse corsage will be fashionable, with modifications, for a long time. The front of the dress is quite covered with the tablier; but should you prefer a simulated tablier, you can put two velvet bands, pointed, in front, and going off sharply at the sides; these bands should be edged by jet fringe, and the tablier tied by a velvet bow, with jet fringe on the long velvet ends. Jacket to match. Square open bodice, unless you want to wear it closed occasionally, when you had best make it high, and turn it in when you require a more dressy corsage. 2. Your hair will look well arranged in the catogan style. You will require a simple "tail" of hair, which you will tie on, plait, and turn under, finishing it with a catogan bow; your own soft silky curls can be pinned high on your head or rolled over frisettes, to give consistence to the coiffure, while a few curls may fall carelessly over the catogan plait. For a ball, you will want a catogan of curls. For additional hair, apply to Mr. Douglas, 21, New Bond Street, W. You can rely upon this house for quality and price.

CRAPE MYRTLE says:—Will MYRA kindly tell me how to alter a black cashmere dress? It is made with a long train skirt and jacket-bodice; it has been trimmed with crape, but I wish to leave the crape off now; and as the dress is quite fresh, I should like to know what would look best for second mourning. I saw the advertisement for the new Journal, and wish you every success. I have always enjoyed reading the "Spinnings in Town" by the "Silkworm," and am glad she is going to continue them in your Journal.

Trim your dress with folds of black turquoise, a rich-looking but not costly silk made expressly for trimmings; you can head them with jet braid, wide or narrow, according to taste. If the silk folds are wide, the braid should be narrow, or *vice versa*.

POPPY would be much obliged if she could be told how to alter two evening dresses:—A blue moire, long plain skirt, very full, and low body; a silver-grey Irish poplin, long full plain skirt, high body, cut square and open in front, and long sleeves.

You do not say to what style you wish either dress altered. Take the fulness out of each skirt, reset in the waistband in the new Bulgare pleat, and make a lace, grenadine, or net tablier and corsage to wear over the low sleeveless dress, and a grey poplin tunic of darker shade to wear over the silver-grey.

Would MYRA kindly tell MAGGIE M. what to trim a dress like the enclosed with, and how? Please send a copy of your Journal to enclosed address.

With ball fringe of the same colour. Do not go to great expense, as I find the colour is too pretty to be very durable. For style, see No. 12.

Will MYRA kindly inform MURIEL how many inches in length the train of a fashionable dinner dress should be for a lady five feet two inches in height?

The rule for a dinner dress is half a yard in addition to the length of the skirt from waist to floor.

MRS. B.—Patterns of every kind of mantle can be forwarded you. The price of flat pattern of Mantle, No. 11, in No. 1 MYRA'S JOURNAL, will be 1*s.* 8*d.*

J. A. G. would be obliged by MYRA telling her what would take the creases out of a Japanese silk, if ironing would spoil it and take out the stiffness. J. A. G. would also like some suggestions as to how she could make up a black cashmere, quite good, from which she has just picked off the crape. It is a long dress, and as she has worn out the polonaise with other dresses, she would like to make a new body out of a double cape of the same material, but never worn, as J. A. G. being stout could not wear it, as it made her such a size. She would like to know if she could wear a velveteen tablier with it, and how the body should be made; and being delicate, if a velveteen sleeveless jacket would be too much to wear in the house on the top of the body; if they are suitable for stout figures; also how the skirt should be trimmed, and how to drape it into a walking length behind, it being a long skirt. Please also to give some directions how the new skirts are pleated.

Try ironing a small piece with paper or muslin between to prevent the iron glazing the silk. I do not think the ironing will take out the stiffness. 1. Shorten your dress by cutting off the length at the back, preserving the shape of the edge, which must be slightly draped. Make your cape into a tablier, and wear a velveteen sleeveless jacket over your sleeves from the old bodice. Velveteen, if black, will not make you look stouter; trim the skirt with velveteen in bands, placed lengthwise, and gradually rising higher at the back, while in front the bands should only extend to the tablier. For pleating of skirts see No. 14, showing the plain front and sides, and the back Bulgare pleat.

MISS H. F.—The polonaise has not gone out of fashion, but is less fashionable since the introduction of the tablier and cuirasse. The polonaise is modified, not démodée.

A CORRESPONDENT.—I hope hints will be given from time to time as to the prettiest styles for making washing print dresses, in most fashion books quite overlooked.

Styles for print dresses will be given in April and May.

B. M.—Having an old black silk dress that requires making over, I want to know how I could improve it; it has a trained skirt, an overskirt, and jacket body, trimmed with fringe and satin. I want to know if the new material, "matelassé," would do for trimming, and how should it be put on?

Matelassé will not do for trimming, as it is too thick, and would be soon too warm. Trim with ball fringe if you are tired of jet, which is still worn and is very fashionable. Alter your overskirt into a tablier.

TO REFRESH A LAST YEAR'S QUILTED SKIRT.

Materials:—1st Mode: two yards satin, or silk to match; 2nd Mode: one yard ditto, and three yards with cord; 3rd Mode: three yards of satin.

1st Mode.—Shape the satin on the petticoat to a depth of twenty inches, tack it on carefully, crease down the satin into the quilting lines beneath (this is best done with a paper knife), and stitch over the lines; bind the edges with satin.

2nd Mode.—Cut the yard of satin on the cross, five inches wide, join the bias satin and gather as a bouillon very evenly, lay it on the wrong side, stitch and turn once, stitching the upper edge firmly, and concealing the stitching by a silk cord, which forms a heading to the bouillon. This is a useful plan when the edge only is worn.

3rd Mode.—Cut the satin into bias lengths from four to six inches deep; gather and flounce the satin skirt, putting the flounces on close together if the skirt is much worn; if pretty good, make narrow flounces, and put them on at a distance of their own width apart.

TO ALTER A BRIDAL DRESS.

Materials.—A white silk trimmed dress. Maltese lace or pleated tulle.

Unpick the white silk, have it dyed blue, a pretty light shade (in sending to the dyers, say it is for candle-light wear), and remake, throwing all the fulness of the skirt to the back, and taking out one width; use this width for making a high corsage with short full basques at the back and long front; edge this with Maltese lace or fluted net (black); put the trimming in a cascade down the centre of the back width; also silk sleeves at the elbow, finished by lace or tulle flounces; the neck open and finished by lace or tulle, but no *ruffle*. If expense is not considered, the front of the dress can have two rows of lace or tulle put on in a rounded curve and finished by a silk bow.

M. E. M.—Will MYRA kindly advise me? I have two black moiré skirts, long and full (the bodies are too old-fashioned to wear), will you tell me how I can make the two skirts into one stylish demi-toilette dress at dinner? I am tall and thin, dark hair, complexion rather sallow. I am considered to carry off a good deal of style. I admire jet trimmings, and white satin or lace trimmings when they are the right thing to use.

NO. 22.—THE ARCHIDUC BONNET.

Your two black moiré skirts can certainly be made into one dress, but I must warn you that moiré costumes are not worn. Your idea of white lace on black is good, black and white being quite in vogue. 1. To alter the two dresses into one: Plain skirt with Bulgare pleat at the back, tablier of moire edged with white lace and white bugle braid, draped with a moiré sash, embroidered with white bugle braid. Crimson bodice with white lace and braid on all the outlines, and white bugle fringe at the armholes. 2. Moiré skirt, plain, with Bulgare pleat; white alpaca tunic and cuirasse; moiré sleeves. Trim the alpaca tunic and bodice with jet braid and fringe, drape with alpaca and moiré sash embroidered with jet. A sash is easily embroidered with jet braid in a large key pattern.

H. B. says:—I am going to be married very soon, and shall be very glad if you will tell me how to have two or three dresses made. I want one handsome silk of two shades of brown, that must have a long skirt, as it will be for evening wear. I have seven yards of the plain blue enclosed, and ten yards of the blue striped: how should that be made to look stylish and pretty? Then I have nine yards of the plain cambric, and seven yards of the spotted. I also have seven yards of French grey material, something like alpaca, which I think would make a polonaise, and look well worn over a black skirt. I don't wish the silk to be trimmed with fringe or lace; would you make the body of the light shade and the sleeves of dark? I shouldn't like it made in a very startling fashion, as it will have to last me a long time.

1. Make your silk skirt and sleeves of the dark shade, the apron and corsage of the light. 2. Long plain skirt. 3. Trim with the two silks contrasting, *i.e.* the light on the dark, and *vice versa*. 4. Make the plain blue diagonal up as a skirt, the striped as a dressy tunic; loop with a blue faille sash. 5. Make the plain cambric up as a skirt, the spotted as a polonaise; trim the plain with the spotted fabric, and *vice versa*. 6. Do not make a polonaise, but an apron and jacket bodice; braid with fine black braid. You will find this a useful demi-toilette over a black skirt.

MAY.—Could MYRA help me by the medium of her new magazine to find out a pattern? What I wish to make is a sort of kerchief in cambric, trimmed with lace, to wear over the shoulders when the dress turned in for evening. They were fashionable some years ago, and seem to be coming in again, as I saw a young lady with one on at an evening party lately. It appeared to me something like a square, folded cornerwise, but it must have been long and narrow, for it came round the outside of the V-shaped body, and was fastened in front with a bow. I can hardly expect you to understand this vague description, and it will not be your fault if you fail to do so; but if you could tell me how you think it should be shaped, I shall be very thankful.

The kerchief is called a fichu, and is like a very large half-square handkerchief, shaped at the neck so as not to be too thick. Some of these fichus outline the V-shaped bodice and tie in a bow on the bosom, the ends of the bow being drawn down under the corsage and showing below the waist.

VIVIENNE.—Dear Madam, I cannot tell you how very pleased I was when I heard that you intended bringing out a magazine of your own, for your letters and advice in the *Young Englishwoman* were of so much service to me that I felt very much disappointed when I found that they were not to be continued, indeed, I felt much disposed to give up the magazine at once. I intend taking in MYRA'S JOURNAL myself, and shall endeavour to extend its circulation as much as possible by recommending it to all my friends. Allow me to take this opportunity of thanking you very much for your useful hints and kind suggestions during the past months, and also of assuring you of my best wishes for the success of your new undertaking.

I cannot deny myself the pleasure of printing your charming letter, and of thanking you for your kind expressions to MYRA.

AMELIA.—Mourning for an uncle usually lasts three months.

PATTY.—Yes; your long brown silk skirt can be altered to a costume of two colours; you must buy either silk, cashmere, or poplin, of a lighter or darker shade. Having settled this important point, use your dress material thus: Shorten the skirt, and, with the saved material, make a narrow fluting at the edge, which you will cut into little points, turning them in and cording them with the new fabric; sleeves of the brown silk, with cuffs in the same style; long tablier of the new fabric, and cuirasse jacket in the style of No. 28. If your skirt is wider than 4½ yards round, take out a width, or half-width, and use it for flouncing the tablier or for making the sash at the back. You should buy 2¼ yards of cashmere, double width, or 4½ yards of Irish poplin.

TIBBY's compliments to MYRA, and begs to congratulate her on the advent of her very tasteful and charming Journal of Dress and Fashion. Its cheapness is a great recommendation, not to mention the proficient and high-class style which the very name of MYRA guarantees. TIBBY was very much surprised at the sudden and somewhat mysterious way that MYRA's substitute appeared in *Beeton's Young Englishwoman*, and did not quite believe in the "illness"; but just concluded there was something wrong. She assures MYRA she felt sorry to miss her welcome and familiar name from that magazine. Imagine, then, TIBBY's delight, when out walking a day or two since, on seeing a graceful and attractive title-page, with MYRA's name upon it! Of course she purchased directly. TIBBY wrote lately in *Beeton's Y. E.* as "Constance"; but, on seeing that name chosen by another subscriber to MYRA's JOURNAL, has changed it. Would MYRA be kind enough, if convenient, to explain the terms so often used in the descriptions of costumes, or answering correspondents of the "Workroom"—such as "pouf," "bouillon," "cuirasse," "plastron," &c., as TIBBY is often at a loss, and just guesses at the meaning from the sense conveyed? If MYRA would give a list of such words, with their meanings, many of her correspondents (who are as ignorant as TIBBY) would no doubt be thankful. 2. Will MYRA please tell TIBBY what light colours salmon-silk will dye?

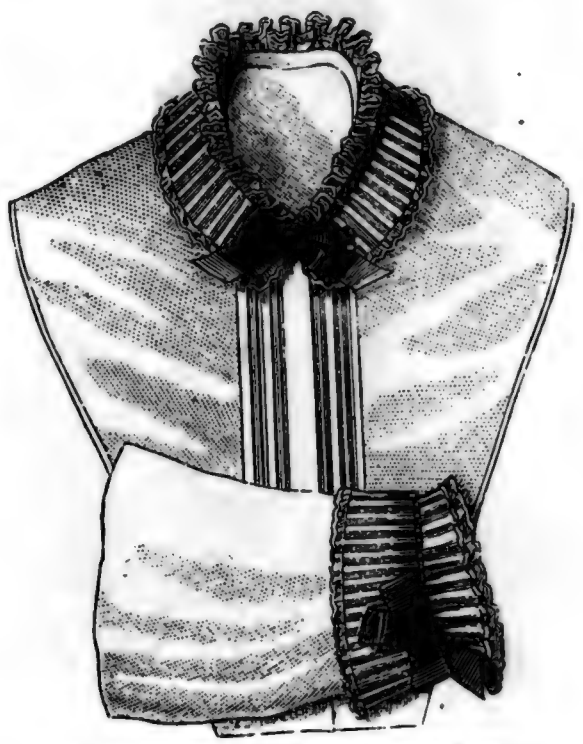
1. I will gladly do so. *Pouf*, puff, or draped portion of the back of the dress. *Bouillon* (literally bubble), applied to puffings caught in here and there. *Cuirasse*, a close-fitting bodice, without sleeves, rounded basques back and front, like the cuirass of the Life Guards Regiment. *Plastron*, a piece of any fabric applied over the front of dress bodice or skirt; the word plastron is now applied to the piece of silk or velvet often worn on the back of dress bodices. 2. I *think* any darker shade of any colour but blue; but will enquire for you.

JANET.—I am very glad to take your Journal. The *Englishwoman* was too expensive, and the tales, with other matters, not needed. A journal entirely devoted to dress and household matters will be a great boon to many ladies. Will you advise me how to alter a pale lavender or pearl-grey silk for dinner wear? It is now made plain, long skirt, very full—moderately long—with two folds of satin, same-colour, all round skirt; high jacket-bodice, and also low bodice. JANET is 37 years of age, married, short, stout, and fair complexion; the colour is not becoming to her. Can black velvet be used? and how, so as to be a contrast, and more becoming? 2. A pattern of a skirt in the present fashion would be very acceptable: plain, tight front, with the train-like back. A country dressmaker is at a loss how to cut out and make such skirt. 3. What would be nice to wear over the lavender silk low bodice occasionally?—a white muslin polonaise? or is there any other kind of thing, and where to be bought? 4. Can you suggest any pretty outdoor garment to wear after winter jackets—dressy and good? And where to be bought at moderate prices? 5. I do not know if address is necessary.

Black velvet or black lace would make your pretty dress become you. As the warm season is coming on, I should give the preference to lace. Spanish lace shawls are now sold at very low prices, and can be utilized for the dress in question. Take out, at least, one width, if not two, and put at the back a Bulgare pleat; edge and head the satin with lace; lace tunic and sleeveless cuirasse, cut from a lace shawl, and edged with jet fringe. The black lace will make you look thinner and fairer. The tunic and cuirasse bodice can be worn with the low bodice, and with other dresses. 2. Patterns of skirts are too long to give on the ordinary diagram sheet; but a paper pattern can be sent for 1*s.* 6*d.* short skirt, 2*s.* trained skirt, to your address, if you require these. 3. A muslin apron and jacket would look very well; but the polonaise is no longer fashionable, though still worn. All good drapers supply these now. 4. The Redingote, No. 1, in the February number, or the jacket, No. 31, in this, are both suitable for your purpose. 5. Address not required where no reply by post is wanted.

KATIE.—Shorten your merino; put a drawn flounce on the skirt, making this of the material saved in the tunic; wear it under a black tunic tablier. You can buy merino very cheaply now; it will take 1¾ yard double-width merino; trim with ball fringe. The tablier will be useful to you for many other dresses.

ONE WHO HAS BENEFITED BY THE "SILKWORM'S SPINNINGS."—Thank you much for your kind letter and advice. No stories will be introduced in MYRA'S JOURNAL. The price of the Journal will be threepence, as it is found that sixteen pages only, within a wrapper of eight pages, is insufficient for the answers to the subscribers. MYRA'S JOURNAL will, therefore, consist of twenty-four pages in a wrapper of eight pages. The diagrams will always be one penny, and contain patterns of from four to six articles of toilette. See the notice to my readers, page 24.



No. 23.—PARURE FOR ELDERLY LADY.
From Les Grands Magasins du Louvre.

RUTH, a widow of five years, now out of mourning, has nine yards of double-width black alpaca of very good quality; she is of medium height, stout, and 50. Would like to know how to have the dress made in the most becoming style for spring wear.

Make your dress with demi-train skirt, with flounce and drawn heading; simulate a tunic by a narrower flounce and heading, and have a jacket corsage, with deep basques, slashed, but not a cuirasse shape, which is suitable for young figures only. Trim with jet, which is becoming, and is most fashionable.

MISS T. writes:—Will you kindly tell me in your next what I could wear as a substitute for a crinoline, as I object to the hoops, and shall find my eider-down too warm under my quilted satin skirts in the summer? I am very thin, and do not like to make too scanty an appearance.

See the article on fashions in "Spinnings in Town" for this month.

SEVERAL elderly and even old ladies will gladly subscribe to MYRA's clever and economical Journal, if she will give hints to the aged as well as the youthful. All the periodicals of the day of this kind are addressed to the young, as if mothers, aunts, and grandmothers were excluded from society and required no modernising.

This point of "Modes for Matrons" is my great present trouble. I must and will overcome it, and be able to give my readers illustrations for elderly ladies; but cannot promise *when*, as artists are most dreadfully tiresome; but I will do my best to be useful to all, and especially to the dear, venerable ladies who have the good taste and good sense to present an elegant appearance at mature age.

MARIANNE.—Your scarf and mantle will look very well, as this style continues in favour. Trim with a pretty jet passementerie at the edges, and a lace flounce, which you will gather very slightly; you will find a jet fringe too heavy, but these fringes are fashionable.

MRS. E.—Having taken the first number of your Journal, I like it exceedingly. Will you kindly tell me in your next the best and most genteel way to have a fawn-coloured Irish poplin made? I am tall and slim, with dark hair. Should like a train skirt, though I like a good bunch pouf at the back; but yet think a polonaise is old-fashioned. I don't like only broad ends. I shall like to wear the top part occasionally with black velvet. What sleeve for outdoor dress that will be quite walking dress? Can you recommend me something new?

Make your dress like No. 13 in this number, but with plain front, omitting the jet if you require a quieter style. There is quite pouf enough to be stylish. If you want a garment to wear with other dress, make a plain skirt and redingote, Duchesse pattern of which is given with this number. Sleeves are coat-sleeves with fanciful cuffs. See the illustrations of this number.

M. P. will feel extremely obliged if MYRA will advise her on the following subjects:—She has two handsome light silk dresses, which have been laid by and are now altered to long train skirts with a pouf; but there was not sufficient material to leave any trimming for the fronts, which are perfectly plain, and M. P. would like to have a black lace tablier and cuirasse to wear over them. Will MYRA tell her the cheapest way of getting or making this? She has no available material, and expense is a great object. M. P. is also anxious to have a cashmere tablier and cuirasse, as it would be so useful to wear over old dresses. Will a pattern be given for cutting one out, or where can it be obtained; how much cashmere would it take, and what kind of trimming? Please say the probable cost of materials.

The cheapest way is to buy an imitation Spanish lace, that which will be large enough to cut both vetements and leave some trimming besides. You can bead it with jet, or not, at your leisure, working alternate flounces in rows until the whole is beaded (after making up). Mr. Peter Robinson, of Oxford Street, sells these shawls at a very low rate. Pattern of cuirasse with this number; a rounded tablier is also given. It will take 1½ of cashmere, double width. Cashmere, from 3*s.* 6*d.* to 7*s.* 6*d.* per yard. Ball fringe, from 1*s.* 4*d.* to 2*s.* 6*d.*, with beads.

MARIAN.—I have twelve yards of the enclosed material, twenty-five inches wide, to make into useful spring dresses for my little girls, aged eight and six. Would they look well made with skirts and polonaises, trimmed with stitched cross bands? And where can I get a cheap pattern of child's polonaise? 2. Would a black grenadine polonaise look well for evening wear over a figured black satin skirt, and would lace like the enclosed pattern do to trim it with? I have six yards—I am a tall and rather thin figure. I have ordered your Journal for next month, and shall anxiously look for your advice.

I think No. 27 (left-hand figure) will suit your little girls nicely. You can substitute coloured braid for the silk tabs, and coloured mousseline de laine for the silk bouillons. I can send you a cheap pattern polonaise, post free thirteen stamps. 2. Your grenadine will look well over satin, and the lace may be used; but a lighter lace is preferable; still, as you have it by you, it is best to employ it, though by choice a lighter lace should be selected.

TOTTIE writes:—The first thing I must tell you is that I have ordered your new magazine through my bookseller. Do you think I shall get it? If not, I must have it sent by post. Now, will you kindly answer me in your next number a few questions? 2. How can I make the enclosed brown poplin for a walking-dress — skirt to wear sometimes under a homespun polonaise, at others with a polonaise of its own? I should like something of a jacket to it. 3. Should I have enough in twelve yards, thirty inches wide, to make a skirt, polonaise with body, and extra jacket? Please tell me a nice way, not too troublesome, as I must make it myself. I have a chain-stitch machine (Weir), which is very useful. I should not mind the expense of putting it out, but I took my homespun in October last to be made, and only had it sent home last Thursday; so I cannot wait so long for this, as I really want it; so kindly help me. 4. Also, tell me what is a "cuirasse" jacket. 5. Are you going to issue patterns? If so, I hope they will be cheaper than some, as 2s., 3s., or 4s. is so much to pay for a pattern to use just once. How can I arrange a dark blue silk rep dress? The body is shabby; there is a plain skirt, not very long or very full, and a small tunic. Can I make it up with some pieces of velveteen I have, and how shall it be done? 6. Is the enclosed pattern called cretonne? and what could such material be used for—bedroom curtains or bedroom furniture; or what is most suitable?

1. You can get MYRA'S JOURNAL of all booksellers. 2. Like No. 12 skirt. 3. Twelve yards are not enough to make all you require. You can have skirt and polonaise, but not the extra jacket. Make a skirt and apron and jacket-bodice in preference. 4. A cuirasse jacket is shown in No. 28, and a diagram pattern of one is given with this number, price one penny. 5. Yes. Make your dress with velveteen robings, and use the tunic to make a new corsage, with velveteen plastrons and velveteen sleeves and apron, striped with velvet to match. 6. Yes; cretonne, for furniture.

ELISE DE F.—You will require a different style; the mode you mention is not suitable for the age you give. You will look younger if dressed in matronly style; say a black velvet dress, with the train trimmed with a single deep flounce, drawn in five puffs, with a triple-frilled heading, a triple tablier, the trimming of which is of fine Chantilly lace, six inches wide, headed by handsome passementerie, beaded with French cut beads; on each side a revers, covered with a spiral of the lace, drooping loops of rich, heavy black satin ribbon being placed between the folds. The cuirasse-bodice fitting like a glove, trimmed with lace, headed by the passementerie at the bottom; and around the neck a ruche of lace, instead of a collar, filled in with a full ruche of tulle. The sleeves fitting tightly, and finished, as the bottom of the basques, with lace, headed by passementerie, and a filling-in of tulle. This dress was designed for a matron of forty, and, with its lace trimming, is somewhat a departure in finish from the style of this season, but is exceedingly graceful and elegant.

W. E.—Make your dress with a perfectly plain skirt, measuring five yards round; a tunic and jacket-bodice, simply trimmed with bias velvet and jet fringe, will look very lady-like and quiet. Feather trimming is equally lady-like and rather newer. Do not choose ostrich-feather trimming, but the black cock's feather, called *coq en colère*.

GREYSTEIL writes:—Would you kindly advise me—1. How to remake a dress of the enclosed patterns of Chinese silk in two shades of brown. It was originally made for private theatricals three years ago, had a petticoat of brown stuff, not seen, with a ¾-yard deep kilt pleating all round the foot; an upper skirt of the paler shade, rounded in front, each of the other widths slightly curved at one side, and a short tablier in the front, all trimmed with a 1-8 deep crescent flounce, and headed with a narrow band; jacket-bodice pale silk, with basques trimmed to match, and waist-coat of dark silk; also a larger fan-pleated basque of the dark, below the jacket-tail behind; rather more than "elbow" sleeves, with deep dark ruffle. Any material suitable could be used as a foundation, but as I am an invalid, and constantly lying on the sofa, frills do not suit well. 2. How to alter the polonaise of black and white costume (pattern enclosed). It was tight in front, buttoned straight down, and trimmed with black bars graduated. I have 1½ yard of yard-wide new material, and should like the front of the body made not quite tight-fitting, as from an accident I cannot wear a sash in front. 3. Could you recommend any soft, white, non-washing stuff—not alpaca—for a plain dinner-dress, and how should it be made simply but stylishly?

1. Match the dark shade in brown silk; make a plain round skirt of it, trim all round with a graduated pleating of the light silk, which you will join when required. Make a tablier of the upper skirt, and wear the jacket-bodice without sleeves; edge all the outlines of the jacket-tablier with a bias band of brown silk and a ball fringe. Make new brown silk sleeves, with light silk cuffs. 2. Make a loose-fronted polonaise that is cut like a tight one, but without taking in any gores in front, short back basques, and trim with bands of the material saved from the old fronts. 3. Mousseline de laine; for style see No. 12, but braid the front. Many thanks for your kind letter.

NO. 24.—MODEL FOR NIGHT DRESS.
From Les Grands Magasins du Louvre, Paris

A KENTISH MATRON.—I have ordered your new journal of my newsman, and hope it will be a tasteful guide to modest dress. I have tried several dress magazines, and have always found the same fault with them—plenty of ball-dresses and plenty of girl's dresses, but no guide for quiet, ladylike home-dresses; nothing for matrons. I hope you will do something for us mothers, who don't want to dress like our girls of 18 or 20. For myself, I want some advice on caps. I have lots of good, old lace, and have worn it in slipper caps, and as trimmings for the Marie Stuart caps; but I should like to know whether these shapes will be out of date this spring, and if any new, simple form for making up lace will be used.

I have ransacked Paris for illustrations suitable for middle-aged ladies, and all I can get are promises of some modes for matrons. I am so grieved at this, because I quite expected to have some tasteful models to report on. Caps are still worn in the Charlotte Corday style, but with more ornament, and larger. They are made of lace and muslin for morning wear, and of lace and tulle for evening. The Catalan shape is oblong, and is composed of Valenciennes lace and insertion in rows, edged with lace, and trimmed with a coquillé of lace and ribbon, with ribbon ends falling over the hair. I am truly sorry to have no illustration to offer you of a suitable cap. I shall try to get some, but am really afraid to make a promise.

SPES would feel obliged if MYRA would give her a little advice. SPES has 15 yards of black velvet, 20 inches wide, lying ready to make up. Would it be better to keep it till autumn, as it would be of so little use during the summer? SPES lives in the country, where there is very little society; it will have to be a best dress for many a day to come. Would it be best to have a plain skirt and jacket-bodice? If there is enough of velvet, would it be desirable to have a polonaise besides which could be worn with other skirts, or are polonaises likely to go out of fashion soon? Should the bodice have a square trimming in front, and with what should the dress be trimmed? SPES is married, little, and very slight. Could MYRA kindly answer these questions in the next number of her new magazine?

Reserve your dress till the autumn, and then have a Princess dress, which will take about 12 yards, leaving you 3 yards for a nice velvet corsage. The modes will vary by autumn, but the Princess robe is always stylish, and will suit you well. I will tell you the best mode of trimming in August (D.V.), if you will drop me a line then.

BAD TASTE writes:—I most sincerely wish you every success in your new undertaking, and that you will succeed there is very little doubt. If my letter is not exactly the correct thing, I hope you will excuse me, as I am not used to writing. 1. Would you kindly inform me in your next number how I could have a dress made longer when there is not any to let down? It is an expensive grey silk made with flounces up the back to the waist, the sides plain; the front has bands of velvet across it, has been made two years, and looks old-fashioned; would look better if longer. 2. I should also be glad to know of a good fashionable dressmaker, but not a very expensive one; if you know one that you could thoroughly recommend, I should esteem it a great favour, as I have had a number of things spoilt lately. 3. I have a black cashmere tablier and cuirasse that I want made, but should like them beaded or braided first: will you tell me which is the most fashionable, and where I could get it done cheaply?

1. Your dress can easily be let down by moving every one of the flounces down one row, putting a false hem under the last one; every flounce must be regathered, as it will have to occupy a larger space; but so little fulness is employed for flounces that the material will be sufficient. You say nothing of the bodice, so I cannot advise you; but to hide the place where the top flounce has been, take a velvet sash across from each side of the front and put a wide bow and loops there. 2. Madame Caroline, Sloane Street, and Madame Dubois-Jeley, Oxford Street, make up well. I do not know the prices, but have seen very stylish dresses from both. 3. You can buy these braided, or braid them yourself. I do not know of any-one in England undertaking this work, but will inquire.

ELIZA says:—Seeing the announcement of your Journal, I obtained it, and I see so much to admire in the kindly and wise spirit manifested, and in the usefulness of the suggestions, that I have already sent my copy round amongst a pretty large circle of young friends, and so hope to be able to help in a small way the circulation of your very useful and interesting work. So far it is unique; for whilst fashion books mostly tend to encourage a taste for expensive dress, your advice and suggestions lead rather in an opposite direction, and may ultimately convince young people that costliness is often not the greatest charm in a well-chosen costume. For my own part, I shall look for each number with the greatest interest, although I have passed the age in which every change of fashion is a matter of interest to me.

DAISY says:—Will you kindly tell me—1. What I can do with a rather old black silk dress; it has a short skirt with one small frill, a short panier and wide sleeves, and the body is worn under the armholes? Panier and body are trimmed with good black yak lace. Could a cuirasse and tablier of some other material be worn with it—merino, for instance? Or what would be best? I am in mourning, not very deep; am rather short, and nineteen years of age. 2. How long must elapse after the death of a parent before one can wear half mourning?

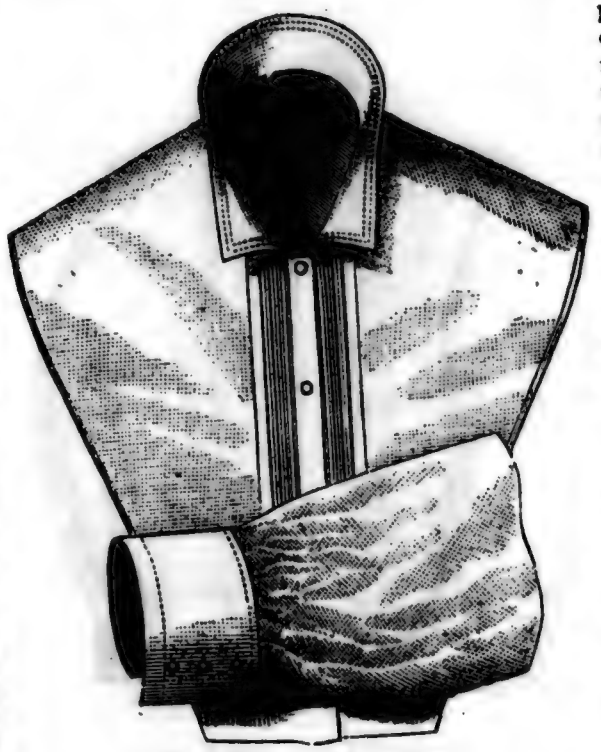
Shorten your dress; make a drawn trimming as robing on each side with the panier, &c.; wear it under a brown cashmere tunic; trim with ball fringe or jet passementerie. The tunic should be sleeveless, unless the silk sleeves are very shabby. Have your low bodice unpicked, dyed black, and wear with any black silk skirt under a black net or tarlatan dress; a low black bodice is always useful. Put a row of yak lace above the frill, then a drawn band made of the panier, sleeves and bodice cut up and joined, and wear under the merino tunic you suggest; but it must have sleeves, as your armholes are worn. Edge your tunic with yak lace and finish the sleeves to match. 2. Mourning for parents usually lasts for eight months in crape, four months in half mourning.

LENA has a brown silk dress, trained skirt, panier, high and low bodice; being old-fashioned, would thank MYRA to tell her how to make it useful?

Shorten your dress, put a drawn flounce and heading, like No. 28, wear under a cashmere apron and jacket; the low bodice in summer under a muslin polonaise.

KATE H. writes:—My sister and myself are quite delighted with your Journal. What we particularly rejoice in is, that it is all devoted to dress, without any attempt at introducing tales or poetry; we both wish it a long life and every success. Now, I have several things to ask you about, but I am going to write the questions all on separate papers, as you request. I am so charmed with that dress, Fig. 6, that I long for one like it—not in silk, though: *that* would be far beyond my means; but I think it would look very nice in black alpaca. Every year I have a new black alpaca (a *good*, silky-looking one), and I find it a very economical plan, as the dress does nicely for best the first spring and autumn, and comes in for second best the next year. I always wear black, and my idea was (and is) to have the whole dress made as nearly as possible like my much admired Fig. 6, and to have another pair of sleeves made on to a plain tight lining body, and wear a cashmere cuirasse and apron over the long skirt. This, you see, would make two dresses, and if I could braid and bead the cuirasse and apron, what an elegant costume it would be! Do you think it would be possible for me to accomplish such a piece of work? Only fancy the effect of such a costume, worn with a black chip bonnet and pale tea-roses! Do you not think my idea a good one? I should be so glad if you could give a pattern for cutting out one of those wraps which cross over in front and fasten behind, and are mostly trimmed with ball fringe; I think they are called Lorne wraps. I should like to have one for wearing when the weather gets too mild for my thick winter jacket, and yet not warm enough for a cashmere mantle. I should be very thankful if you *could* recommend a bootmaker whose boots and shoes are nice-looking, and not *very* expensive. I like pretty boots, and spend more on my feet than on my hands or head. I once had a pair from Jacobus, in Princes Street, Leicester Square; they were a good shape, wore well, and cost 14*s.* 6*d.*, but were not very nicely finished off inside. I see you advise N. A. P. to jet braid her circular mantle; I have one trimmed with beaded lace, which I should like to braid. 2. Would one of the wide patterns with corners do, such as have been given in back numbers of the *Englishwowan*? 3. Would it do to trace it on tissue-paper, and tack it on, tearing away the paper afterwards? 4. Also, where can I get braid with beads on it; or must I put the beads on? 5. What sort of braid should it be, will the cashmere be likely to *stretch*, and will the whole affair be very expensive? 6. How can I alter a tussore polonaise into an apron and sash? It is made with plain fronts, going straight down from the body, and gathered into a band at the back. I always wore a black band with it, not liking the plainness in front; I looked so wasp-like. I have worked some wide écru lace that antique Greek pattern from Mdlle. Riego's Sequin book; I could use that for trimmings. Do you think an apron could be got out of the *back*, and a sash, bow, and basque out of the fronts and odd pieces of the polonaise? It has been washed, and looks so light and pretty when clean, that I should be sorry to put it away. I would work some *narrow* lace to match, if necessary.

1. Your idea is good, and you can easily execute it. 2. Have a newer pattern; you can buy beaded braid, but I do not think you can buy very narrow, which is the prettiest and best to use. Russian braid is the best. Tack the cashmere on glazed lining, and do not take the stitches through. 3. Trace and tear the paper away as you describe. 4. Nearly all Berlin shops. 5. A matter of a few shillings, if you do the work yourself. 6. Cut the polonaise short at the back, leaving a full 6-inch-deep basque round the sides, leaving the fronts long as before; edge the vetement



No. 25.—LINEN PARURE.
From Les Grands Magasins du Louvre.

thus produced with your pretty lace, and to take off the plain look of the front, lay a double row on from neck to edge on each side of the front buttons, carrying the lace round the neck. Trim the sleeves to match.

MURIEL says:—Allow me to congratulate you on the first number of your Journal. I have ordered and recommended it to several of my friends, and feel sure it will meet with the success it deserves. Kindly advise me about enclosed silk. It has a tolerably long skirt with pouf, very handsomely trimmed with crossway bands of the same, edged with brown satin front and back; fan-shaped flounce in front, and broad pleats whole length of skirt at each side; high body. I want to turn it into a dinner dress, but do not know what to substitute for the brown satin. I am 5 feet 7 inches in height, look about twenty-two, am married, neither stout nor slight, auburn hair, dark brown eyes, fair complexion, slight colour. I am not blessed with much money, but *am* with a husband who thinks few dresses good enough for me!

Trim with black lace in place of the satin. Lace trim a nice corsage, and Spanish lace tablier. This will be inexpensive if you buy a lace shawl as I advised M.P. in this number. You are indeed a happy woman, rich with the best treasure of life.

WILL MYRA kindly tell a mother how best to alter pelisses into dresses for a little girl four years old? She has five, viz., one white fancy flannel, with cape, one plain merino, with cape, one merino braided, with cape, and two white ones very much braided, especially the capes.

It is not easy to alter braided dresses, because the design has to be cut. 1. Take the flannel cape, and cut into a jacket-bodice, with sleeves made by joining the material of the old pelisse bodice; the dear little basques must be rounded, and deep enough to hide the join which you will, I expect, have to make to lenghten the skirt. Trim with washing braid (blue), and scallop the edges, either binding or embroidering them. 2. Merino dress the same, varying the trimming by passementerie or silk bands. 3. Braided merino. Take the front of the skirt out, and with it make a new bodice, low and square cut; short sleeves. Take the cape, and shorten it at the neck to form a front robing in place of the front of the skirt; use the centre of the back for this, and put the fronts of the cape on as revers on each side of the robing; these revers can be buttoned back with ornamental buttons, and should measure one inch at the waist, and 3½ inches at the edge. Use the remainder of the braid for the bodice, either removing the braid, tracing the design and repeating it, or by applying it on the corsage. Carry out this idea for the white pelisses. A little jacket must be worn with them. Velveteen edged with feathers is pretty for a tiny child, or with a bias band of turquoise will look very nice, and can be worn with all the pelisses.

K. C.—I entirely agree with your opinion, and can only reconcile myself to the present extension of eight pages on account of the absolute necessity for space in which to reply to my kind correspondents. Even in this enlarged form MYRA'S JOURNAL is unable to present one-half of the letters sent. 2. Messrs. Bevington and Morris, Cannon Street, E.C., have a magnificent stock of sables. They supply the Civil Service Association, and, I believe, execute private orders.

MARGARET writes:—I have a dress like the enclosed pattern, but I do not like the style in which it is made, and if you would kindly tell me how to alter it I should be very glad. It consists of skirt, tunic, and jacket-body. The skirt is trimmed with a scanty-kilted flounce, the tunic is long at the back and short in front, and both it and the body are trimmed with narrow frills gathered at the top and bottom. I have no pieces like the dress. I could, perhaps, alter the tunic into a tablier, but how should I trim skirt and body? 2. Will you advise me how to make a spring bonnet? I am clever with millinery, and generally make my own. What shape will be worn, and of what should I make it? Could I get a large white straw bonnet altered to a fashionable shape?

Turn the back of your tunic into the front of a tablier; you will have a nice piece of material left. Trim with drawn bands of blue mousseline de laine on all the outlines of tablier and jacket; this will give you plenty of frilling for drawn bands in the skirt. Take off the scanty flounce, damp and iron it, and draw it to form a broad band at the front of the skirt; edge it with a narrow kilted frill, and head with a drawn blue band in alternate blue and grey drawn bands 2½ inches wide lengthwise on the back and sides of the skirt. 2. Round shape, with very sloping back, forming a curtain. 3. For spring, turquoise with spray of flowers and bows. 4. I think you can do so; but, then, bonnets are so cheap that it would scarcely be worth while to do so.

ALICE S. will feel obliged by MYRA advising her how to utilise a scarlet cashmere petticoat that she has once worn at a fancy ball. Would it look well mixed with grey cashmere to wear under a black-braided cashmere polonaise. If so, how should it be done? I am not very tall, and rather stout; dark complexion.

Stripe your petticoat with grey velveteen, graduated bands 4 inches wide at the edge and 2 at the waist; the stripes will give you height. Wear under a black cashmere or grey velveteen polonaise or tunic. Or you can trim the jupon with drawn flutings of cashmere.

JANET H. says:—Having taken in the *English-woman's Magazine* for a long time and always enjoyed reading the "Silkworm's" letters, I cannot tell you how disappointed I was when I opened the part for January and found she was to write no more. It was with pleasure I saw your new Journal advertised; I ordered the first number, and was so pleased with it that I have decided to take it. Now will MYRA be kind enough to advise me in regard to what I should do with a pale blue silk dress? I have been in mourning two years, and of course the dress has been lying by; it is very long and full, with an open panier behind, with fringe a shade darker. I have been thinking of having an apron front and jacket without sleeves, of satin; do you think it would look nicely so, or do you think any other way would be better?

I think a black satin jacket and apron will look very pretty if you are not stout; if you are, do not wear satin, which increases the look of the figure, and is becoming to thin people. Trim with black lace. Sicilienne is fashionable for tunics, but does not wear as well as satin.

MRS. C. (co. Limerick).—I will inquire for you, but do not now know where poor people's work can be sold.

A SUBSCRIBER wishes to know if MYRA will give the pattern for a Princess dress or dressing-gown, not full at the waist, in next month's number? 2. Also, after wearing deep mourning for a parent over a year, what will be the best change? No crape desired on dresses or mantles, &c. Can a little crape be still worn, if wished, on the bonnet; with jet, turquoise, satin, or lace, on silk or stuff dress, and holland in the summer? 3. Cannot a handsome black corded wide ribbon sash be worn over or with tablier of gros silk, velveteen, or merino if desired? Sashes look poor made in silk if untrimmed, and the jet is so heavy that the ends soon curl. 4. What length is required—2½ or 3 yards?

1. A Princess dress pattern is not possible to give on the diagram sheet. A flat pattern can be had, price 2*s.* 6*d.* 2. If you leave off crape, you cannot wear it on your bonnet. An areophane and turquoise bonnet, with jet ornaments, will be suitable. Passementerie trimmings can be worn. No satin. Holland dress, trimmed with black braid in the summer. 3. Yes. 4. Three yards.

EMILY B. would be much obliged if MYRA would advise her how to make an amber-quilted satin petticoat of use. It is a good satin, and quilted up to the waist. I am very tall, rather slight figure, auburn hair. Could she bead a thick lace shawl, to be cut up and used as a tablier for evening wear?

Yes; this would look very well. Make your tablier large and long, with cuirasse to match the amber satin. Black tulle sleeves.

A. L. would be much obliged to MYRA if she would answer the following questions in her Journal for March: A. L. always makes or trims her own bonnets and hats; but living in a small town, she finds a great difficulty in getting good flowers. She would be glad to know of a London house from whence a few might be sent for inspection. 2. Also, is it possible to obtain packets of patterns of sold-out silks, suitable for patch-work, of any London draper?

I do not think flowers could be sent on approbation, as they are so perishable; but A. L. could order so many flowers at a certain price, naming colour, and for what purpose designed. 2. Apply by letter to first-class drapers for this.

A CONSTANT SUBSCRIBER writes:—Will MYRA kindly advise me what to do? I have a dress of the material enclosed; the skirt is trimmed with three bands of velvet, apron with one band and bead fringe, and deep jacket-bodice with same. The skirt is much too long and heavy, and the velvet has become spotted with rain. The skirt has a large puff at back, and is very full. I want to make it into a tidy walking-dress. 2. I have also a light striped silk skirt, trimmed with three flounces piped with black satin; slight train and puff, which is rather soiled. I want to make this into a walking-dress. Would you advise me to trim it freshly, or have it cleaned or dyed? and what polonaise would be suitable to wear with it for the spring? 3. I want a best dress that will last me the spring and summer: would you advise me to have a black silk? I am in my twentieth year, and 5 feet 1 inch in height; have dark brown hair and hazel eyes. I hope you will not think me very troublesome. I like your Journal very much, and intend to be a constant subscriber.

Remove the puff, and take out any material over 4½ yards wide at the edge, of course choosing any part which is shabbiest for removal. Replace the velvet by bias bands of turquoise of the same shade; apron and jacket to match. The material is excellent. If the puff is very large, you might manage a sleeveless cuirasse, using your jet fringe to trim it for another little change. 2. Have your dress cleaned; remove the puff, and make up like the skirt of No. 12; wear with black or light cashmere polonaise or tunic. 3. Yes.

BICHETTE writes:—I have a dress like the enclosed pattern, made three years back, but hardly worn, owing to mourning; it has a long plain skirt, jacket-body, and coat-sleeves, and an apron lately made out of the

No. 26.—PARURE FOR ELDERLY LADIES.
From Les Grands Magasins du Louvre.

original tunic, but too short to look well. I want the dress this spring for useful, best wear, not wholly for walking. Would you advise a cashmere apron and cuirasse to match the silk, or what? There is a fold, an inch and a half wide, of turquoise silk to match round the skirt, apron, and about the top. 2. I should be very glad if you could tell me how to improve the dress like the pattern. It has a plain skirt, semi-long, with a puff, and sash-ends and bows of black, silk and the light jacket-body and coat-sleeves, the top bound and trimmed with black silk for slight mourning. I want it for a best summer dress, and would buy trimmings. I am rather tall, and not very young. Will there be an apron pattern in your next number?

Yes. Wear a cashmere apron and cuirasse, edge with jet braid and fringe, and use your tunic to make a new pair of sleeves, as the coat-sleeves of three years ago are not those of to-day. Keep the fold of turquoise on the edge of the skirt. 2. Shorten the dress, and use the fabric saved for a drawn bouillon, with passementerie heading and edging. You can wear your cashmere apron over both dresses, but if you wish for a change, either a grey silk of darker shade or grey cashmere sleeveless jacket would look well. But there is no necessity for this, as one good black cashmere will serve for both dresses.

PUSSIE writes:—Will MYRA kindly inform PUSSIE in her March number if the velvet polonaise, No. 11, would be suitable to wear over a dress for walking or driving, and also tell her if she could send a pattern of the same, and price?

Very suitable for walking and calls; for driving in an open carriage velvet is extravagant, as it gets so dusty. Yes; flat pattern, 1*s.* 8*d.*

M. H. B. says:—I shall be much obliged if you could tell me how to trim the jacket of a silk dress I am going to turn. I have made up my mind to trim the back of the skirt with one flounce of the dress silk nine inches wide, and heading of darker silk, made with a small heading, then three rows of running, a puff, three more rows and a heading, then a small space and another flounce and heading about half as wide; bows and ends at the waist; the front is to be three rows of crossway tucks of three pieces each, two of the dark and one of the dress silk, both placed V-shape, with a four-inch silk fringe below each. I shall then have sufficient silk for a sleeveless jacket of the dark shade, with sleeves like the dress, and about two yards of wide and the same of narrow fringe (about one inch wide), which are both the same shade as the dress, and plenty of pieces of both shades of silk; but I cannot think how to trim the jacket, and shall be very glad of a little help. Between the front and back of the skirt I must put a trimming like the heading of the flounces. I have also quite a dozen yards of narrow satin trimming the same colour as the dress.

Trim your sleeveless jacket with a drawn bouillon of light silk, with a dark heading and edging, and finish with fringe. Put a pointed fichu of light silk on the corsage to form a V-shape, and edge this with fringe. Do not put satin on skirt or bodice, or it will look over-trimmed.

Z. F. says:—I should be so much obliged if MYRA would answer me one or two questions. I have got a pink-and-white chiné silk dress, quite new, but old-fashioned, and which consequently is not of the slightest use to me. It has a good wide skirt (gored), a slight train, an overskirt joined up the front with pink satin bows, and a high body and long sleeves—not coat-sleeves, but long to the wrist, with an open, hanging frill. I should be so much obliged if MYRA could tell me of any means by which I could have it made into a pretty fashionable available dress, as the silk is very pretty, and it is quite useless to me in its present state. I have taken the first copy of your Journal, and like it very much. I shall continue taking it, and think it the best fashion magazine; that is, the most useful I have ever seen; particularly the clever, good advice you give about the remodelling of old dresses, which makes your magazine invaluable.

Your dress will make up prettily thus:—Make the skirt of the proper width, 4½ yards or 5, if you are very tall. Take the fabric thus saved, and cut a high sleeveless corsage, with short full-pleated basque at the back, and long square fronts. Trim the skirt in front with bias bands of the chiné silk which you will cut from the overskirt, and put on in a half-circle, finishing each side with the rose-coloured bows; sleeves and train of rose-coloured tulle.

CARMINE would feel greatly obliged to MYRA if she would tell her some pretty toilettes for bridesmaids, to be worn in May; not to be very expensive, and, if possible, fit for wear during the summer, or, at any rate, as demi-toilette. Would blue Japanese silk look well? and if so, how should it be made? 2. Would MYRA say how to make pretty drawers and chemises, and, if possible, would she give some illustrations in the March number? 3. Will MYRA give directions for making a pretty summer mantle, and will she say how much the pattern would cost

Blue Japanese silk would look well with plain skirt, white tulle tablier and sleeves, silk cuirasse. 2. I am not able to give a pattern of drawers in March, but have ordered an illustration for April. 3. For illustration and description of mantles, see April number.

NELLY.—Very good French boots, Pinet's make, may be had at Whitely's, Westbourne Grove.

P. writes:—Will kind MYRA please tell PUSSIE what will be a suitable dress for a bride? She would like one that will look nice, and would be useful to her afterwards; she would prefer anything before muslin or white silk. Also, for her bridesmaids, and how to suit them? PUSSIE encloses photograph of self. 2. Is it necessary to have a carriage? PUSSIE has had a sheep fleece given her with no skin to it: can intelligent MYRA tell her of any method of cleaning it, and making it into a mat? She has a quantity of this brown terry pattern enclosed, and five yards of this stripy material; a quantity of the purple, and four yards of this black dotted material—she has folded these two together; she would like to have these remnants made up for the summer. PUSSIE has also half a yard of this blue, which she expects will not be of any use; also two and a half yards of splendid white alpaca, a yard and a half wide, and a quantity of this mauve.

1. An Irish poplin will look well on the day, and afterwards dye and be most useful. Illusion veil; trim the dress with Irish or Honiton point. Messrs. Inglis and Tinckler will supply Irish point, as well as poplin; and Mrs. Treadwin, 5, Cathedral Yard, Exeter, the Honiton lace. Bridesmaids, nine and nineteen years, rose-coloured alpaca for both. Chip hats with roses. 2. Yes, for the bride and her maidens. 3. I cannot assist you with the fleece; a furrier might help you. 4. The brown terry would make a nice skirt to wear under a cuirasse. 5. You can make a costume of the purple and grey material, and a sleeveless polonaise of the dotted material. 6. The half-yard of blue will make a little apron. Trim with any lace you may have. 7. The alpaca will be useful for a summer vêtement, but do not make it up till wanted, as the modes change quickly. 8. The mauve linen will make a good morning dress in spring, but will not be warm enough now.

M. will feel obliged to MYRA if she will answer the following questions: Question 1. Should all girls wear crinolines to lessen their height? 2. Will a dark polonaise and light underskirt, the reverse, or a full dress of one shade, increase or lessen the height? 3. Should girls with small, thin faces and heads, wear a chignon or curls, a hat or bonnet? 4. Will you tell me a pretty way of making and trimming a body for a thin, low-shouldered figure?

1. Tall girls require a little more jupon than do short ones, but no *crinoline* is worn. 2. A complete costume will add to the apparent height, a dark polonaise lessen it; and striped materials *round* may lessen the height; lengthway stripes increase it. 3. Curls; bonnet. 4. Sloping shoulders look well under draping fichus, and fichus imitated by trimming should be worn.

JUANITA.—1. A quilted skirt will not suit you, choose rather a striped silk to give you height; a plain skirt, two shades of blue in stripes, will look well. 2. Wear a blue velvet bonnet with a shaded feather and tea-roses. 3. Make your dress with plain skirt, and to measure five yards round. 4. Crinolines are seldom worn. 5. No; you must wear a mantle of some description: a cape fichu, if you will, of velveteen, lined and wadded.

A LACE LOVER.—Wear genuine laces, or none at all—as you would wear gems, but not paste. There is nothing so really indicative of inherent vulgarity as tawdry finery. You will find good Honiton lace within the prices you name. Mrs. Treadwin, of 5, Cathedral Yard, Exeter, supplies parures, handkerchief, and bridal veil (afterwards useful as a shawl) at very moderate prices. Write to her for further information.

BERTHA B.—A costume composed of Napoleon-blue velvet and silk of the same shade will suit you—the skirt of silk, made of convenient walking length, and trimmed to the knees with a succession of *plissés*, or side-plaited ruffles, four inches wide. The pardessus a deep polonaise of the velvet, made up in the Marguerite style, looped far back, and much puffed over the tournure, and trimmed with feathers. A velvet hat to correspond, trimmed with an écru-coloured ostrich feather of the exact shade of the feathers. The effect of this costume is charming.

NO. 27.—COSTUMES FOR LITTLE GIRLS.
Flat Paper Pattern—Costume, 2s. 6d.; Jacket, 1s.

JUST SEVENTEEN.—For very young ladies, dresses of Swiss mull or French organdy will still be popular, worn over white, or a slip of silk of some delicate colour—generally rose-colour, blue, or pale green. In the making up of these muslin confections too much Valenciennes lace and insertion cannot be used; while a similar effect is attained, and a great lessening of expense, in the use of the imperial or Italian lace instead—which is an admirable imitation of the hand-made Belgian point, in the machine-woven thread laces. Very soon we shall be enabled to give some new ideas on the making-up of muslin dresses.

FLORA.—Artificial flowers are in great requisition. They are used in every possible manner—so much used that almost any lady, with her ball dress *à la mode*, and an extra basket of flowers on her arm, need trouble herself no further for a model of a Flora for a fancy dress. For the trimming of tabliers, *en parure*, there are the most beautiful and tasteful garlands, with fringes made of sprays, or of some delicate blossom—such, for instance, as the hyacinth or daisy—in single blossoms drooping from India-rubber stems, or a chain of blossoms. Garlands of roses have a fringe of buds; and, almost invariably, garlands of orange-blossoms in the bridal parure, a fringe of lilies-of-the-valley: and when the tablier is formed of three or four aprons, the effect is beautiful almost beyond imagination. Yet all do not like garniture so *prononcé*, and compromise with the *mode* by wearing just flowers enough to give distinctiveness of style.

AN ELDERLY LADY has a thick winter shawl, reversible, being black and white check with dark grey border on one side, and dark grey with check border on the other; but it does not suit her, as she is short and rather tout. Can MYRA suggest any sort of mantle into which it might be converted, and would she be so good as to describe how it should be done?

It is almost impossible to describe this alteration without a diagram, but I think the shawl can be converted into a Bernouse wrap. Turn over the border on the lengthway to the depth of fourteen inches exclusive of fringe. Find the half of the shawl thus folded, and at eight inches from the centre sew firmly and add a tassel to match; put another tassel on the centre, and a third one under the border; fold finishes eight inches from the centre. Make a black silk ruffle the size of the neck, and sew the shawl in this; finish the ruffle with a bow and strings to tie firmly, and the points of the shawl with one tassel on each point. The shawl need not be cut anywhere. Should you fail in understanding this description, apply to me for a paper model, price 1*s.* 6*d.*

MARIE would feel greatly obliged if MYRA would tell her whether she could wear a braided and beaded sleeveless jacket in deep mourning, and also whether lace or bead trimming would be best to edge it with. MARIE had some French merino dyed dark blue last winter, but having to go into mourning soon after, has been unable to use it: does MYRA think it could be dyed again black, or would it be best to leave it as it is until she could wear it? MARIE is afraid the dyeing a second time would make it rotten.

You cannot wear braid and beads with *deep crape* mourning. Bead fringe is the most suitable edging. 2. Leave it as it is, and wear when out of mourning; twice dyeing would be likely to rot the fabric.

NELLIE will feel very much obliged if MYRA will tell her in her next Journal how to paint on white satin. She does it very well on white silk (preparing it herself), but finds she cannot manage the satin, as it opens and shows the grain. Can it be bought ready prepared for painting, or could she get a genuine satin with a silk back in London, as, living in the country, there is very little choice, and she can only procure satin with a cotton back? Satin ribbon would do, provided it were at least an eighth in width; but even that is not obtainable here. NELLIE is a new subscriber, and is much pleased with MYRA'S JOURNAL, and will recommend it to all her friends.

Real satin is silk backed; you can have a smal quantity sent by post by any good draper in London. Satin is very narrow width, and costs from 6*s.* to 15*s.* per yard. I will inquire about painting on satin for you.

SNOWDROP will thank MYRA to kindly inform her, in the March number of her Journal, how to make a tablier, or apron, in black silk. I do not know how to manage the width. I think it will not look well joined up the front. The silk is 19 inches wide. 2. Where can I obtain the new collar with the rolled edge? Is it to be had in lingerie?

You will be obliged to join your widths of silk, three widths ¾ yard long; fold the centre in half, lay your pattern on the silk, and cut the rounded part at the edge; shape the top, and join the part cut away, so as to save wasting the silk. You will find 27-inch silk really cheaper than 19-inch, which does not cut out economically. 2. The new collar, with rolled edges, is to be had of all good lingères. Mrs. Addley Bourne, Piccadilly, has a nice assortment of them.

MISS W.—Make your tablier of cashmere or of silk. The tablier is made of all kinds of dress material.

SEA-BIRD.—Will MYRA kindly advise me what material to use for sleeves and skirt to wear with a jetted black cashmere apron, with sash-ends and a sleeveless body? Black satin is too expensive.

For your skirt and sleeves, either Irish poplin, velveteen, or coloured cashmere. Nearly all materials are admissible under cashmere, but the beading makes the apron too dressy to be suitable for poor-looking fabrics.

MAUD.—Dear MYRA, I am delighted with your new Journal, and have become a subscriber, and I hope it may sell well and go on as it has begun. My bookseller says it has had a great run. What does MYRA think I can do with a long (low bodice) plain lavender moiré? I want a useful dress, and yet a handsome one, for the summer.

Make your moiré into a plain skirt, walking-length when slightly looped, and wear it beneath a cuirasse bodice and tablier. Take out a width of the back of your skirt, and make a sleeveless tunic of it: you will find this useful over white dresses in the summer. Moiré is so wide that one width will cut a sleeveless tunic, with long front and short basqued back. You can wear the tunic over the moiré skirt, if you do not object to a complete costume of moiré, which is now unfashionable. Trim with ball fringe to match; or with jet, if preferred.

NO. 28.—VISITING TOILETTE WITH CUIRASSE AND TABLIER.
Flat Paper Pattern—Skirt, 1s. 6d.; Cuirasse, 1s.; Tablier, 1s.; Sleeve, 1s.

FLORA.—The SILKWORM will purchase any articles of dress required by ladies living in the country upon these conditions:—1. A clear description of the article required, with price, must be given, or full liberty given to the SILKWORM to use her discretion. 2. In all cases, payment to be made at the shops, as the SILKWORM will not undertake commercial matters. Of course, if a lady chooses to send an order or note in advance, the SILKWORM will pay for the article when ordering it. She makes no charge whatever for her trouble.

INQUIRER says:—Will you please tell me in your forthcoming Journal which would be the best way to alter two silk dresses? Both are perfectly plain, with long gored skirts, one silver-grey, the other green, but they are as good as new, through my having been in mourning for some time.

Remodel the skirts, making the green shorter, less full, and putting it into the Bulgare pleat at the back, and wear under a cashmere or Sicilienne tablier and corsage; put robings of velvet to the silver-grey. Velvet tablier and corsage; edge with grey and black ball fringe.

A. M. says:—Will you please inform ROSE how she could trim a black satin skirt, in your first number?

See No. 13 skirt, which is quite a new design.

I wish to inquire under the signature EVE for hints regarding toilettes for my daughters. They are rather short, especially from waist down; slender, but broad in chest; brown hair, blue eyes, some colour, and extremely fair skins—considered most attractive, age 20. I enclose a piece of pink silk, which I would be glad for hints upon—it is rather pink for such fair complexions, and I cannot afford good lace to subdue it. Again, in flouncing the skirt, care must be taken not to shorten the figure: anything that gives height suits my daughters. I will put my questions, according to your directions, on a separate piece of paper. [No paper enclosed.] We are going to Paris and Florence, and want to look nice without more luggage than will go under the seat. I shall visit Les Magasins du Louvre. Any trimmings you recommend must be cheap, for the silks are good and my purse is low.

You can soften the pink silk, which is very pink, with black net, short tulle, or black tarlatan edging, with finely fluted frills; plain skirts will add to the height, flounces shorten one terribly. See "Latest from Paris," page 2 of this number, for skirt fashions and arrangements. Make the pink with plain skirts, pleat Bulgare at the back, black net tablier and sleeves. Cuirasse, with black fichu Anita over the V-shaped front.

H. H. writes:—I am an entire stranger to you at present, but hope to become more acquainted with you through your Journal, which I think is the cheapest and best one I have seen. I wish your advice in the next number about a blue silk dress (sample enclosed); it is fifty inches long, and has five plain and four gored widths; low square bodice without sleeves. How would you advise me to alter it for outdoor wear? 2. Also will you please tell me if tight black silk jackets will be worn in the summer, and how they will be trimmed?

Shorten your dress and remake with four plain, two wide, and one front gored widths, using the silk thus saved to make a Duchesse redingote. Trim with passementerie (jet beaded), with feathers, or with black lace. Trimming lace for outdoor may be Maltese, Cluny, yak, Chantilly, or Spanish, but not Brussels lace. 2. Black silk jackets, mantles, and confections will be worn; but the promise is for demi-fitting mantles and confections. Full descriptions will be given in April.

VENICE would be much obliged if MYRA could give her some advice about a dress. She has a pink silk, with chiné spots, made with a body and elbow-sleeves, thirteen flounces at the back, and pink net frills and velvet bows in front. VENICE is tired of the present trimming, and wants some suggestion for altering it. Would a tablier of some other material be pretty? VENICE would not mind spending a reasonable sum on its renovation. She is young, tall, and a brunette, and likes her dresses to look fashionable.

Your dress will look lovely if you edge each flounce with black velvet, and wear a low velvet cuirasse—either with the ends concealed under the back basques, or you can remove all the velvet and use pink crepe de Chine for a tablier, edging the flounces with crepe bias, crepe ruffles, corsage trimming to match.

JERSEY GIRL.—Just seen the advertisement of MYRA'S JOURNAL, and intends to take it. Will MYRA kindly tell her how to alter and improve a dress (pattern enclosed) which J. G. had last spring, and which she wishes to renovate for this year? It has five gathered flounces at the back, slightly trained. In front it has three cross bands; the apron has a plissé flounce all round it, and long sash-ends. The jacket-body is trimmed with black velvet revers and buttons. As it is a washing dress, I think some trimming that will wash is preferable to black velvet. 2. Will MYRA tell me how to trim a black alpaca dress, which has two flounces with bouillons at the top, and an apron and sash. I think of binding the flounces with black velvet, and the apron and sash also; the body to have a waistcoat of black velvet. Please tell me what you think. 3. I have a tarlatan dress, the body has a ruffle, and is cut *en cœur*. How can I alter it?

1. The only washable trimming is embroidery, and I do not think you would like that just now. I should advise black velvet, and remove it when the dress is washed. 2. Your idea is good, but it is not economical to put velvet on alpaca; velveteen will answer the same purpose perfectly. Messrs. Debenham and Freebody supply a lovely velveteen at 4*s*. 6*d*. I think you will want 1¼ yard for your dress. Cut out the waistcoat first, and then cut all the velveteen bias, join, and bind the dress. 3. Cut your bodice square and put a tulle fichu inside.

GEORGIE would feel greatly obliged by MYRA kindly informing her (in next month's Journal) how to alter a violet Japanese skirt made walking length, with flounce ¼ yard deep and five crossway pieces to imitate tucks. GEORGIE intends turning the skirt, and would like to trim it some other way.

Put the crossway pieces on lengthwise in graduated heights, removing the flounce, and using it if the five "tucks" are insufficient, as I think they will be. Jacket-bodice trimmed with crossway pieces to match.

K. M. W. is delighted with MYRA'S JOURNAL and wishes it every success. A periodical of the kind was much wanted, and the price is the happiest hit of all, being the very thing for small allowances, in which a high subscription made a serious hole. She wants MYRA'S advice about the best way to turn to account a dress composed of darkish blue silk skirt, with two rather narrow flounces at tail, over which was worn a white lustre train, trimmed with flounce of itself, bound with blue, to match silk; a large panier trimmed same as train. This dress was made four years ago, but owing to constant mourning nearly ever since, is quite good. There are both blue silk and white lustre bodies, but both are now far too tight across the chest. K. M. W. is 5 feet 2 inches in height, *very* stout, and dark complexioned, age twenty-nine. 2. Will MYRA kindly tell K. M. W. the best thing to do with a Galatea she got last summer, black and white stripe, dark blue on the wrong side; would turn nicely. It is made with a jacket-bodice, *very* long skirt with pouf, and trimmed only on the jacket with broad braid.

1. Make a jupon of blue silk, and a tunic tablier of the white lustre to wear over it; cord the lustre with blue, and drape with blue silk. A pretty model is given with this number, from Les Grands Magasins du Louvre. Put a blue crepe fichu on the bodice; let the fringed ends fall low, to take off the stoutness of your figure. If you have enough blue silk, you could wear a blue silk cuirasse over the white lustre, and this would make you look thinner. 2. Shorten, turn, and retrim with braid, simulating a tunic on the skirt.

Mrs. K. says:—Madam, send me your magazine; if it prove as useful as you promise, we can get up a good many subscribers here. Could you give instructions in cap-making to suit elderly ladies as well?

This shall be attended to.

LOO says:—Dear MYRA, I like your magazine immensely, and intend to take it in. 1. Can you give me a good, harmless recipe to remove freckles, and also one to make the eyebrows grow? 2. My hair is long, dark, and distressingly straight: it will not curl or wave however much trouble I take; will you give me a *very* simple and becoming way which will not take long to do, as I am proverbial for coming down late? My face is round, and rather fat (I am told). I hope the "Silkworm's" cook will give us good recipes for cooking, as I am rather fond of it; and mamma having been out of town, I have gone all through Mrs. Beeton's sweet dishes. If you wish it, I will send a few of the most approved recipes.

Antephelic milk is a certain cure for freckles, price 6*s*. per bottle. I can forward you a bottle for 6*s*. carriage free. Latreille's hair restorer is said to improve the eyebrows. 2. The Catogan coiffure will suit you. We shall be very glad of any original recipes, but know all Mrs. Beeton's, the "Silkworm" having edited and enlarged the revised edition of "Beeton's Household Management."

DAISY has a cuirasse jacket, stamped, and is beading it. What must she finish it off with round the neck—a ruffle, stand-up collar, or what? Or should it be left quite plain? DAISY would also be glad if MYRA would tell her how to make a blue silk dress; she is tall and dark, and would like the dress to be a stylish long one. DAISY has eighteen yards of modern Honiton point lace: could she trim the dress with it? Is white lace still fashionable for trimming silks? I want the dress for wearing to go to church and fêtes, and small evening parties. Send full particulars, as my sister makes all my dresses.

1. Put on a plain band, or simply cord. Finish the outlines with jet fringe. 2. Make your blue silk with long skirt and tablier tunic, trim with the lace, which is sufficient for a double row on the tablier; sleeves demi-open, with ruffles falling from the elbow. 3. DAISY cannot wear the lace-trimmed dress at church, nor is a dress suitable for evening parties and fetes fit costume for holy worship. Dresses for church should be quiet and plain; for fetes, of light fabrics and gay colours; for evening parties, diaphonous textures should be chosen.

EVA wishes to know if pink silk would look best with flounces on the cross and tablier, or the little pleated flounces? 2. Can muslin polonaises or tabliers be worn over the skirts without bodices for a change? Does MYRA advise a jacket-body for short figures? 3. EVE also wishes to know if MYRA'S directions for cleaning black silk will stiffen it like new silk, or what will. 4. Can plain black silks be worn without trimming on skirts, 7*s*. 6*d*. per yard at Jay's; and how should overskirt and bodice be made without much expense—14 yards? Skirts to be worn with muslin polonaise for evening. 5. How can a cheap muslin polonaise be made, to go with skirt for young ladies?

Make your dress with plain front and pleated flounces with back, but cut straight. Tablier and jacket-bodice. 2. I do not quite understand this question; muslin polonaises are made unlined and worn over a high or low bodice, *matching the skirt*. You can wear muslin tunic and sleeves under a sleeveless cuirasse if you like. 3. I do not think any preparation will stiffen silk, which is dressed with gum in the manufacture. The best silks are soft and supple. 4. Skirts are now worn *plain*, and are equally fashionable with trimmed. Plain skirt, tunic and bodice with ball fringe; see preceding reply. 5. In the blouse shape; trim with black lace or muslin frills.

EFFERVESCING ASTRINGENT VOICE LOZENGES, used with the greatest success by Mdlle. TIJENS. Do not produce dryness, do not contain any irritant. Are perfectly harmless. Invaluable to Clergymen. Of all Chemists, price 1*s*.; and of the Maker, W. T. COOPER, Chemist, 23, Oxford Street, W.

SOLID THIRST-QUENCHERS or EFFERVESCING LOZENGES relieve the most intense thirst and obviate the frequent desire for taking fluids. Invaluable for Invalids and in Hot Climates.—Price 1*s*., of all Chemists, and of the Patentee, W. T. COOPER, Chemist, 23, Oxford Street, London.

THE DINNER TABLE.—The Fern, Ivy, Vine Leaf, Passion-Flower, Rose, Shamrock, and a variety of other beautiful designs in Table Damasks. A large Pattern Book, containing samples of all qualities to select from, sent for three stamps. Household Linens of all descriptions direct from the Manufacturers at Wholesale Prices. Price list post free. Address by letter only, IMPERIAL LINEN COMPANY, 68, Coleman Street, London, E.C.—[ADVT.]

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1. *A Free Exchange, gratis, and open to all who have Articles to dispose of or barter for others, is open in* MYRA'S JOURNAL.

2. *The Addresses of Exchangers must be printed, in order to secure the benefit of the Free Exchange.*

3. *In cases where Exchangers do not wish their Addresses printed, their Names will be entered in the Office Exchange Book, in the usual way; and in that case a payment is to be made of One Shilling in postage stamps.*

4. *The length of the gratis Advertisement (when the Address of the Exchanger is printed) is not limited to any precise space, but Correspondents should state their wishes briefly.*

5. *The length of the paid Advertisement (when the Address of the Exchanger is not printed) is limited to twelve lines of about eight words.*

EXCHANGE.

I want the following books: "Johnson's Lives of the Poets," "Boswell's Life of Johnson," "Southey's Life of Nelson," "Lockhart's Life of Burns," "Moore's Life of Sheridan," "Moore's Life of Byron," and Scott's Novels. Books, songs, or music in exchange. No post-cards.—Address Miss ST. C., Park House, Maitland Park, Haverstock Hill, London.

C. S. L. has a circular waterproof cloak, with circular hood—grey mixture, best material and make, new; length 51 inches behind. Reason for parting with it, too large. Will take a guinea for it; cost much more.—C. S. L., Post Office, Coggeshall, Essex. No post-cards.

HULELA, wife of artist, tints cartes beautifully, 6*d*.—51, Denmark Street, Camberwell.

What offers for a concertina, small and pretty, cost 15*s*., in perfect order? Fancy photographs, and of celebrities, preferred.—T. B., Shirley View, Holmesdale Road, South Norwood.

I have a biscuit-box to exchange, also a scent-bottle, oxydized silver, for a chatelaine; want music for English concertina. Would be glad to exchange lists with any lady, as I want, and have, many things.—Address K. M. W., St. Helen's, Dunfanaghy, co. Donegal.

I have a brown straw hat, high crown, flat brim (not turned up); also three dozen silvery buttons. Will exchange either for black straw hat; also black silk skirt wanted.—GERALDINE, Great Chesterford, Essex. [This address appears insufficient: if so, please forward correct address.]

Wanted, 15 yards of light blue Japanese silk, 2 doz. of light blue sarsenet ribbon, and 6 lady's fine linen handkerchiefs. In exchange, a handsome lady's pearl cluster ring, a pretty tortoiseshell flower for the hair, and a large crochet antimacassar. Approval.—E., Waterloo Lodge, Newbury, Berks.

Point lace, well worked, in exchange for real jewellery, or Raymond sewing-machine; directions for making lovely ornaments of cinders, exchange for pretty modern song or music, or offers; Chinese vases, nine inches high, for jewellery or plate. No post-cards.—M. E., Post Office, Ballingarry, co. Limerick.

A very handsome maize-coloured set of tassels and cord for sofa cushion, quite new, cost 5*s*. 6*d*.; a beautifully-worked, large, point-lace collar, much admired, worth at least 12*s*. or 15*s*., and a yard and a quarter of handsome point lace, three inches wide, suitable for an apron trimming, with two pockets, also in point lace. To exchange for a good black satin quilted skirt, or nicely trimmed black silk skirt, walking length.—Address E. G., Printing Office, New Romney, Kent.

I have a lovely bright blue silk square parasol, hardly been used, lined with white silk, and with deep blue and white fringe; white handle and tassels; cost 18*s*. Will take 10*s*., or jet to that amount. I have also twelve yards of shaded blue-and-white striped silk, suitable for summer wear: it cost £3 10*s*. at Peter Robinson's. I am in mourning, so will part with it for two guineas, and will send pattern if required. No post-cards.—Address FRITZ, Post Office, Bungay, Suffolk.

Point lace; well worked. Moderate prices. No post-cards.—Address E. P. H., Post Office, Bridport, Dorsetshire.

C. S. L. has coloured pictures from "Illustrated News," from 1854, useful for pasting on folding screens, &c. Will exchange some for "Daisy Chain," by Miss Yonge, and the engraving from the "Graphic" of Mons. and Madame Durand in their balloon accident. It happened first week September, 1874, or during that month.—C. S. L., Post Office, Coggeshall, Essex.

Wanted, dark real sealskin muff and cuffs, in really good condition; good exchange.—M. P., Post Office, Reading, Berks.

I have a quantity of good, modern songs, by the best composers, namely, Gounod, Pinsuti, Sullivan, Gabriel, Clay, Gatty, Molloy, Poniatowski, and Levey. I wish to exchange them for other songs by these composers. Lists exchanged (on either side) only to be returned if selected from.—Address Mrs. DOWLER, Shortlands, Kent.

To dispose of, good Paisley shawl, 3 yards 30 inches by 1 yard 32 inches; pattern alike all over; rather dark. What offers?—EIRANI, Post Office, Croft, near Darlington.

For exchange, a well-made sky-blue moiré cuirasse, new. Wanted, nursery diaper or white dimity.—Address Mrs. E., 25, Bryantwood Road, Highbury, N.

For exchange, a new fashionable brown velvet and silk bonnet, cost 14*s*.; what given in exchange? No stamps or crests required.—Address Miss S. SOUTHGATE, Bengro Grange, Hertford.

I want the following songs: "The Scout" (Campana), "If Doughty Deeds my Lady Please," "The Sailor's Bride" (Bordese), "Fireside Dreams," "Si e Ver," "Jack's Farewell," "The Shadow Land," in exchange for "The Dove and the Maiden," "The Blind Girl to her Harp," "Evening Bringeth my Heart back to Thee," "O Moonlight Deep and Tender," "A Winter Song," "My Heart's dear Pride," "Little Baby's Gone to Sleep."—Address Miss EVERETT, Narburgh, Straffham, Norfolk.

I have several pieces of music and songs which I wish to exchange for brilliant pianoforte solos. Lists exchanged.—Address M. G., Chestnut Cottage, Epping, Essex.

I have for sale 7¾ yards of beautiful Honiton point lace two inches deep, only 2*s*. a yard; 6 yards black net darned with white, most effective pattern, 1*s*. 6*d*. a yard; a lovely muslin and lace antimacassar, lined with crimson, for 5*s*.; an elegant crochet medallion one, finished with tassels, very pretty pattern, 4*s*. 6*d*.; also 2 yards of useful tatting for 12 stamps, and 2½ narrower for 10 stamps. All post free.—M. GABRILL, Chestnut Cottage, Epping, Essex.

Ferns.—Greenhouse and hardy ferns in exchange for anything useful to a lady. Please send three stamps for descriptive list, which will regulate the terms of exchange: say 12 hardy, named ferns, 1*s*. 6*d*.; 12 greenhouse true to name, 5*s*.; carriage to be paid by the sender.—Mrs. G. MONTAGUE, Claremont Villa, Portishead.

For exchange, some lovely little pelisses and frocks, for children from 2 to 4. Approbation. Quite new.—FIVE SOUS.

MRS. SELCHINGHAUS has two volumes of "The Young Ladies' Journal," 1872 and 1873, to dispose of; also volume 1873 of "The Young Englishwoman"—all journals minus patterns. Following songs desired, arranged for soprano: "Lover and the Bird" (Guglielmo), "Susan's Story," "Milly Faith," "Janet's Choice," "I cannot Sing the Old Songs," "Take back the Heart"—all by Claribel; "Far Away," "Lindsay Agnes." Has also some new and fashionable songs for exchange. List sent on receipt of stamped envelope.—28, York Road, Lambeth, S.E.

I have three jet brooches; small jet necklet, five pendants; lovely medallion antimacassar; three high petticoat bodices; beautiful knitted scarlet Andalusian wool shawl; quantity of vandyke braid trimming; coral ornaments; pretty opera cap; fans; and many other things. Wanted, jewellery, tortoiseshell comb, or useful offers.—Address Miss WILTON, Post Office, Hagley Road, Birmingham.

MYRA regrets that want of space prevents her replying to the following ladies:—

Carlotta, Eve (3), Miss W., Miss M. (Tynemouth), Maria, E. B. K. (replied by post), Mary, Emma Eugenia, Mrs. B. (Stamford Hill), Bella, Miss S. (Sheerness), Winnie, Rosebud, M. S. M., Beta, Exonian, Isa (West Brompton), E. D. W. (Kennington Oval), S. (Old Charlton), Busy Bee, Beta, D., Myosotis, Kate Coventry, E. M., Miss P. (Norfolk), Nellie M., Shafoliski, Vera, Omar, May, Nellie, M., Deva, Mary Mark, Nancy, Miss Hagger, Georgina P., Tupy, Letty, Gabrielle, T. S. P., Jeanette, Lizzie, Constant Subscriber, E. M. B. (Essex), Dress, S. J. (Yeovil), Soloman, Mrs. N. (Thetford), Mrs. D. (Berks), A British Workman's Wife, Mrs. P., Carrie W. (Hadleigh), Lottie, Anita, Ruby (2), Eugenie, Pat, Mary Hilda, Maud, Nina, Jeannie, Nausican, Highland Maggie, A Clergyman's Wife, No Name, Ethelred, Katie (Colchester), Miss C. (Suffolk), Cordua Weenie, M.E.W.S., Janet, Milly, Amy, Mrs. L. (Torquay), Miss S. (Oldham), Kittie (Isleworth), Economy, Lottie W., A Subscriber, Jennie (2), Theodore (5 yards of velvet will make a dolman; 2, gipsy cloak), Felice, Sylvia, Wifie, Mrs B., Inquirer, Annie Mary, Blonde, H. H., A Country Subscriber, Winifred, Caramel, Josephine, Maude (2), Jane E. (Hanstead), Mrs. W. (see replies to another correspondent on confirmation dresses), Brompton, Katie (Lynton), Subscriber (Clifton), Lizzie (Southgate), Katie (Deptford), B. R., Kate, Hannah, A Young Englishwoman, Pheasant, Myrtle, Mrs. E. M., Marian, Honora Bridget, A Young Housekeeper, E. (Peckham), Blue and Pink, An Elderly (many thanks for suggestions), May Bee (see this number: many thanks), Ada T., Nannie, Janey R., Louisa, Annie, E. C., Annie M., A. M. B. H., Ina, Barbara, M. B., Penelope, Birdie, Gwendoline, Rose, E. R., R. M., Ivy, J. M. (Hammersmith), Marion, N. A. C., Joan of Arc, Aquarium, Blanche, Kate (4), Barny, C. W., Omelet, Emily, Bessie, R. S., Ruby (3), Florence, A. C., Exeter, Edith, Kathleen, Marian, Millie (2), M. P., Fanny, Mrs. S. (Wickham), E. S. B., Bedford, Euphrosyne, Kittymouse, Amy, Bessie, Blackbird, Alicia, Wild Briar, Beta, Opal, Adamina, Nellie, Ivy, Marigold, Loolooloo, Nora G., Sophie, Fleur de Lys, Margaret W., Mary, N. L., Marion, A Country Dressmaker, Nelly, Stella, Annette, Sallie, Brenda, Augusta, Mehetobel, M. E. B., Nelly, Homespun, Ruby, S. A., Violet, S. M., Cliftonian, Evelyn, Emma, Polly, Lizzie Elvira, Working Man's Wife, Rowena, Edith, Etty, Pearl, Eleanor, Snowdrop, Primula, Grouse, Cecil, Mrs. C. H. D. B., Charlotte, Pearl, Miss B. Easington, Button, Gipsy Queen, Choir Mistress, W. T., Alice P., Flora, A. L. L. K., K. A., Rosebud, Wee Wifie, Miriam, E. W., Mab, Emma, Kathleen, Bee, Florence, Isabel, Josephine, Donna, Charlotte M., Amy and Eliza, Miss Jopples, Dol, Rose, Sophy, Pansey, Albertine, Mrs. H., Henrietta Street, Bath, Mary, Pike, Nannie, Kezia, M., Peggy, Rosie, Violet, Mignonnette, One of her Subscribers, Mabel Agnes, Mary H., Mater, Annie E. C., Mrs. S. Winterbourne, Lizzie, Augusta, A. L. O. E., Margery, Marie, Busy Bee, Rose L., Lizzie R.

Replies will be given in our April number. Any lady requiring reply sooner can receive a letter by post on forwarding her questions, address, and twelve postage-stamps. MYRA finds that the number of letters renders it impossible to publish question and reply in each case, even with the additional eight pages.

A YOUNG WIFE says:—I have got a dress like the pattern enclosed. It is as good as new, but has not been worn for the past two or three years, therefore is not very fashionable now, and the waist is short, rather tight across the chest. Will you please kindly advise me in your next issue of an inexpensive method whereby it would look not out of fashion? It has a plain long gored skirt, coat-sleeve, and no polonaise. Please allow me to congratulate you on the first number of your Journal of Dress and Fashion. It gives promise of being a most useful and inexpensive periodical. Among its several good features, I like the one of printing questions as well as answers, so that many may gain experience by your considerate advice to individuals. Sometime I hope to see what you would consider the best means of laying out £15 a year for a lady's entire wardrobe, so as to look fairly well and fashionably dressed. I shall recommend your periodical as much as possible. I am also glad to see that the "Silkworm" proposes from time to time to give practical recipes, as well as hints on dress; this, together with the cutting-out patterns for ladies' and children's garments, will make it doubly welcome to many like myself, who may be wives of professional men with but limited incomes, and who have little bodies to clothe and feed as well as large ones.

Take out two widths of your pretty silk, and cut a sleeveless jacket with long fronts and short jacket-back (if your skirt is very long, one plain width might cut both fronts—read the notes on skirts). You will wear your sleeveless jacket over the old bodice, which you will let out under the arm to fit you. Trim with three silk ruches on the outlines of the sleeveless jacket and on the cuffs of the coat-sleeve.

EMMIE.—Will MYRA be good enough to advise me, in the March number of her Journal, as to the purchase of a dress to be made up about Easter? I have £16 per annum for dress, therefore should like something moderate in price, that I could also wear in the summer as a best dress. Would MYRA also tell me the best style in which to make it up? I am 17, brown hair and eyes, fair complexion, and moderate height.

EMMIE has given me no easy task. Having £4 per quarter, a silk dress is out of the question. I should myself buy one of Mr. Chapman's pretty Danish alpacas—a Louise blue, for instance—which would look well all the summer, and which, if trimmed with black passementerie, jet beaded, or black, would look very stylish, and cost 2s. per yard only. Many girls object to wear alpacas, and some years ago their objections were well grounded; but of late years alpacas are made to perfection, and are really lovely. It is rather too early to speak of modes for the summer, for the tablier and cuirasse are still your only wear, and the idea is carried out for all kinds of toilettes.

S. LOCKE.—Your six yards of alpaca will make a pretty, modified polonaise. Cut it with long fronts, rounded sides, and short back basques; trim with jet braid and edge with jet fringe. You can wear a jetted fichu when you want it to look more dressy.

No. 29.—TRAVELLING COSTUMES WITH ANITA FICHU.
Flat Paper Pattern—Skirt, 1s. 6d.; Tunic, 1s.; Jacket, 1s.; Fichu, 9d.; Sleeve, 1s.

MARY B. says:—I have to mix with people in much better circumstances than myself, and find great difficulty in knowing what to do for the best. I shall be very glad of any suggestion you will make to help me re-do a black dress. The material is good (that kind used by clergymen and barristers when their gowns are not silk). I am five feet one in height, and neither stout nor thin. The dress consists of plain gored (with side-pieces) out of your top skirt; before cutting, mark out the outlines with a white-chalk pencil. The fronts of your bodice you must also cut from the top skirt; if you have enough material, cut the fronts long round the sides, and put three pleats in the tablier thus formed, fastening it under the back basques. If your material is too much cut up, you must make a cuirasse corsage instead of this (see No. 13), trimming these rows on the skirt, rounding them to simulate a tablier; and I think you will find, by careful cutting and joining, you will have sufficient to trim the front and sides in elegant style.

AMELIA.—Imperial purple, or bright maroon, will look well with your dress. Be careful, when choosing your maroon, to avoid a rosy tint or the very darkest shade of maroon. There is a shade of dark brown

NO. 30.—EVENING TOILETTE, WITH BULGARE PLEAT.
Flat Paper Pattern—Skirt, 1s. 6d.; Tablier, 1s.; Sleeve, 1s.

skirt, rather long behind, a top skirt, and tight body, with several short lengths of the material, but am afraid I must have a new body, as I am stouter now than when the dress was made.

Your material is a little difficult to manage, but I think you will succeed in making a pretty dress of it. Take it out of the band, and put in the front widths as plainly as your figure allows, and the whole of the back widths into the *pli Bulgare*, or double box pleat; cut a back with basques five inches deep it with jet braid, and adding a jet fringe at all the outlines, including the armholes. If you can cut a tablier, make some nice close pleating, 2½ inches deep, iron it down to keep it flat, but with paper or muslin between to prevent the fabric from glazing, and put a row of jet bead braid half an inch from the top of the pleating, which thus trims the tablier, the basques of the bodice being trimmed to match. You can, material permitting, put three rows of graduated pleating on the front of the tablier; if you make a cuirasse, put that would suit it, but you must be very careful to select a rich, bright shade, if you decide on this costume.

M. W. wants to know the most suitable kind and style of dress for a private ball for a married lady aged 43, neat and quiet.

Black tulle or black net over black silk, trimmed with white blonde and draped with handsome sash suiting the complexion, which M. W. does not mention.

TABLE STOVES.

I HAVE sought for information upon Table Stoves, and went to Messrs. Slack, of 336, Strand, to see what light could be thrown upon this important subject. I find we can have stoves of two kinds, which can be used without chimneys. The first, which is heated by gas, can be had of various sizes. I hope next month to have an illustration of this stove, which can be had at a cost of 5*s.* 6*d.* upwards. With the gas stove a kettle can be boiled, eggs boiled or poached, meat broiled, and fish fried, omelets cooked, and many a tempting little dish prepared. The other stove, which Mr. Slack showed me, is now boiling a kettle on the table before me. This stove, like many other little things, is little and good. It is called the New Portable Cooking Stove, and can be carried in the pocket. With its aid a pint of water can be boiled; chops, steaks, and eggs cooked in a very little while. The stove consists of two parts, a stand and a burner, a round brass box, with wire gauze top. Methylated spirits is the "fuel" used; and I can assure my readers that through this ingenious little stove they can have some good dishes and some capital fare. My experiments in this line are usually made in the nursery, to the joy of the children; and, as we eat what we cook, there is the delight of anticipation as well as the work. To-day we began by boiling a pint of water, "twite told, mamma," and the "told" water, when boiled, made the tea for the dreadfully large family of dolls, whose stolid looks form a curious contrast to the excited faces round them. After the tea, eggs were poached, real dear little Bantam eggs; and, these being considered indigestible for the dolls, were made away with by their parents. In the middle of all this came "Cooky," with some tiny cutlets, ready egged and bread-crumbed, and actually they were cooked to a turn, and eaten in their turn; and, to crown all, orange fritters were fried and eaten, and all this before one o'clock, and the nursery dinner is at half-past one! There was no help for it, so the pudding, luckily ready, was brought in and a dinner-tea agreed to for four o'clock; and all this in consequence of the new Table Stove. But the experiment was a great success, and as the stove can be sent, post free, for 2*s.*, I advise all who want to cook a little hot breakfast or lunch for themselves to invest in a stove. I use an enamel omelet-pan for the cooking, and a dear little tiny kettle for the hot water: the stand, though small, will hold a six-inch saucepan, measured across. I have tried an oyster omelet since I last wrote, and think it very nice; but ladies will find the oysters bearded and minced much better than if put in whole. All the liquor must be saved, and put in with the oysters.

THE SILKWORM.

ALEXANDER'S COTTON.

WE beg to recommend Alexander's Six-cord Glacé and Six-cord Soft Cottons for all dressmaking purposes, and for plain work, whether executed by hand or machine. Alexander's Cotton is made in all colours and in all ordinary sizes. The trade-mark is a *sun*, by which this superior cotton is to be distinguished from imitations. To be had of all drapers in town and country.

THE ST. PAUL'S BAZAAR

Supplies a want long felt by visitors to the City, and by ladies whose shopping obliges them to spend a long and fatiguing day east of Temple Bar. The St. Paul's Bazaar is an agreeable and convenient resting-place, having an excellent restaurant (supplied by Messrs. Hill and Sons), ladies' rooms, lavatories, &c., and every convenience for ladies and children.

The Bazaar is a depot for the exhibition and sale of the goods of manufacturers, West End and other houses requiring a branch business; also for birthday and wedding presents, Easter offerings, &c. The following trades are represented, and an assortment of goods always kept on sale:—The Japanese Trading Company, Grossmith's Perfumery (Fountain playing), Bedford's Fancy Needlework, Pyke's Abyssinian Jewellery, Somers' Photographic Scraps and Pictures, American Popcorn and Sweets, Hoe's Leather Goods of all kinds, English and Foreign Toys, Carved Ivory Ornaments, Conjuring Tricks and Mechanical Toys, French Fancy Articles, Birthday Cards, Scraps, and Pictures, Turkish and Algerian Articles, Swiss Carved Wood Ornaments, Fancy Linendrapery for Ladies, Chemists' Sundries, Sewing Machines, Heraldic Engraving, Natural Flowers, Fancy Cabinet Goods, Beautiful Picture Gallery, Fancy Baskets of all kinds, Glass and Pottery, Refreshment Counter.

The Bazaar occupies large premises, Nos. 61 and 62, St. Paul's Churchyard. We have no doubt but that ladies will gladly avail themselves of the advantages offered by the St. Paul's Bazaar.

THE HOWE SEWING MACHINE.

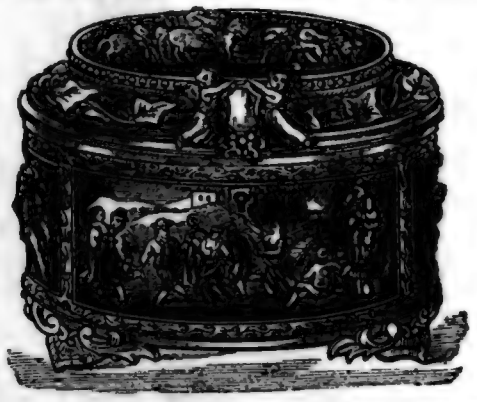
A new hand sewing-machine has just been introduced by the Howe Machine Company (Limited). It is specially designed for use by ladies; for fancy work, and for dressmaking and trimming. It is upon the same principle as all the genuine and original Elias Howe machines, and makes a very pretty pearl lock-stitch, the length of which can be regulated with the greatest nicety from the finest possible point to about one-eighth of an inch. The adjustment of the stitch is performed by slightly turning a little knob placed conveniently near the handle of the machine. Every variety of work, such as Hemming, Braiding, Tucking, Gathering, Cording, Quilting, Binding, can be done upon this machine. We have seen some beautiful designs in Birds and Flowers in natural colours, as well as monograms in chenille upon silk for the backs and seats of chairs, couches, ottomans, and for cushions, executed by this machine, as well as some elegant designs in lace worked by it. Ladies of artistic taste will find great pleasure in this fancy work, while its utility as a family machine is undeniable.

In appearance, the new Howe Machine is handsome, and a suitable ornament for a sitting-room or boudoir.

WEDDING PRESENTS AND BIRTHDAY GIFTS.

We have seen some lovely wedding presents at Messrs. Asser and Sherwin (80 and 81, Strand), and think that CLARINDA would do well to send for a little handbook published by that firm, which contains a descriptive and illustrated list of articles suitable for wedding and birthday presents.

The casket here illustrated is a very beautiful specimen of the reproduction of antique works of art in galvano-plastique, or



oxydised silver. The casket is lined with satin, and is used for jewels, trinkets, &c. Prices from 22*s.* 6*d.* to 30*s.* and 52*s.* 6*d.*, according to the size of the casket.

A pretty and useful ornament for the toilet-table is the Porcupine Pincushion, offering pins in the most handy manner, and capable of being refilled when the quills or pins are exhausted. Price 5*s.*, in a nice box. Photograph frames, again, are pretty and inexpensive presents, and can be had in all sizes, from the miniature to the cabinet portrait.

DESCRIPTION OF THE ILLUSTRATIONS.

No. 12.—INDOOR TOILETTE.

Grey silk demi-train, trimmed with a gathered flounce, headed with drawn bouillons and reversed heading. Rounded tablier, draped at the back by wide faille loops falling over the skirt; the tablier is edged with a flounce with heading.

Sleeveless jacket of cloth or velvet, edged with bias satin or braid, and embroidered with narrow braid at the back and sides. This dress can be made in cashmere or in silk, or a silk skirt with cashmere tunic and jacket; in which case the tablier should be braided to match, and the flounce omitted from the edge, which will be turned in under the braid.

No. 13.—VISITING COSTUME.

This elegant toilette is suitable for half-mourning or for ordinary wear. Our model is made of Bonnet's faille, with plastrons of jet beads. The back of the dress is trained and set in the band with a double pleat; the drawn robings at the side disappear under the pleat, which is finished by a jet passementerie band and a gathered

heading. The skirt is edged at the sides and front with a graduated flounce, seven inches deep in front and eighteen inches deep at the side; the whole of the front covered with a jet plastron. The corsage is cuirasse-shape, with rounded basque simply corded at the edges; coat-sleeves, with wide band of jet embroidery, finished by a sabot cuff with bows; a sash of faille with jet fringed ends. Alphonse bonnet of gros de Naples, with velvet border, faille bows, white plumes and bird; white tulle strings tied in a bow beneath the chin. This dress can be copied in coloured silk, with silk or velvet of a darker shade replacing the jet.

No. 14.—Children's Dresses.

These costumes are expressly chosen to be made in inexpensive fabrics, as beige, llama, alpaca, &c.; but they are also suitable for silk and poplin. The right-hand figure can also be made in velvet. No. 1 is of beige, and is trimmed with feather trimming, which makes it a dressy toilette. The dress has a flounce with reversed heading, intersected by the trimming; the tunic is gathered and divided in four by tabs composed of folds edged with the feather bands. Plain jacket, buttoned in front and trimmed to match; coat-sleeve, with deep reversed cuff, trimmed with a feather band.

The feather trimming can be replaced by bias folds of the same material, neatly corded at the edges.

2. Grey Alpaca Costume.—Plain skirt, trimmed with narrow blue velvet edging; a bias band of alpaca, and velvet bows in front. High tunic, with velvet revers on the corsage, and edged with blue velvet; sleeve to match; velvet bow in the hair.

Nos. 15 & 16.—Point Lace Edgings for Dress Trimming.

Materials: Point lace braid and Messrs. Walter Evans and Co.'s Mecklenburg thread, No. 20.

These edgings are useful for dress trimmings, or as borders for couvrettes, edging for curtains, and a variety of purposes.

The braid must be carefully run on all the outlines of the design, and the stitches worked in point de feston (button-hole stitch) or in twisted stitch. These edgings will make pretty trimmings for holland dresses next month.

No. 17.—Crochet Circles for Antimacassar.

To make this circle, telegraph braid will be required, with cotton of a suitable number. Begin by making 8 chain, join in a circle and make a close row of double crochet round, 2 stitches into 1, which gives 16. *3rd row.*—1 long, 2 chain, 1 long, 2 chain; there are 32 alternate long in the row. *4th row.*—2 long joined to the same stitch in the lower row, 3 chain, 2 long joined to the same stitch, 2 more long without any interval; miss 1 stitch in the lower row; 3 chain, 2 long into the same stitch. *5th row.*—Treble stitches in all the chain of the preceding row, which forms scallops into which the loops of the telegraph braid are joined from space to space; the braid must be folded in two to put side by side the little flowers worked in plumetis on this braid. *6th row.*—5 treble forming a scallop in the loops formed by the telegraph braid on the intervening thread, 10 chain, 5 treble. *7th row.*—1 double on the middle stitch of the 5 of the scallop, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 1 knot of 5 chain, 1 chain, 1 long, 1 chain, 1 long, 1 double in the centre of the next scallop. *8th row.*—10 chain from one scallop to the next, 1 stitch in the knot of the preceding row; make a scallop of treble in this row into the points of which the loops of the braid are again fastened. *9th row.*—5 scallops of trebles in the top of the loops, 6 chain, 5 treble. *10th row.*—1 double on the point of the middle of the scallop in the preceding row, 1 chain, 1 long, 1 chain, 1 long, 3 chain, 1 long, 1 chain, 1 long, 1 chain, 1 double on that of the second scallop of the preceding row.

The small circle which is used for joining is made exactly in the same way, except in the number of stitches, which must be according to the model.

No. 18.—Crochet Edging for Trimming Lingerie.

Make a sufficient length of chain in proportionate numbers of stitches. *2nd row.*—1 long, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 1 chain, 1 long, 10 chain; turn and fasten to the 4th long. This forms a sort of V. Turn to the half of these long to form one point of the circle, 1 single, 1 double, 3 long, 5 chain; make another point above as before; make five points in this way, and end the 6th on the long chain made at first; begin again alternately 8 long and 8 chain, and make a second circle; only the 2 points on the right must be joined to the 2 points of the circle already made, and the same with the rest; make a row of chain joining the tops of the circles, then a regular row of alternate long and chain. As to the second row, the circle, and the rounded scallop which surround it, they are all done without breaking off the cotton and before proceeding to a second scallop, 22 alternate long and chain, then the points of the circle as before; when the circle is finished make 6 chain and 6 long, then turn from right to left and make round the circle from point to point, first of all 8 chain, then 16 chain, 12 chain; this is the middle interval; 16 chain and 8 chain, join to the lower row, then turn from right to left and work a regular row of alternate long and chain; at the lower part of the circle turn again from left to right, making 5 chain separated by a long, which makes this row very open; turn again from right to left to make the narrow outside edging, which is worked thus: 2 long into the same stitch, an interval of 3 stitches, 2 long into the same stitch as the 2 first. There should be 14 small scallops. At the lower edge the second row is continued by making 22 long, and a second scallop is begun which must join the first at the angle.

No. 19.—Spring Toilette.

Costume of drap de France, with embroidered flounce, tablier, and corsage. This dress is embroidered, outlined, and requires merely joining. It is sold in a box, with an illustration and a pattern, by Les Grands Magasins du Louvre, Paris.

No. 20.—Visiting Toilette.

Dress of two shades of mastic brown, the skirt trimmed with drawn bands and fluting. Tablier of the dark shade, open in front, and joined by corded tabs and buttons. The side of the tablier is drawn as well as the back, the whole corded with light brown silk, and finished by fringe. Jacket-bodice of dark silk, over sleeves of the lighter shade, also trimmed with tabs. Bonnet of brown gros de Naples, wreath of heather inside, white plume, and white tulle strings.

No. 21.—Jet Beaded Fichu for Elderly Lady.

This becoming vêtement is composed of Spanish lace, jet beaded, and trimmed with two rows of beaded lace, finished in front and at the back by a bow. This fichu can be worn over any dress bodice, either black or coloured, but looks best upon black or pearl-grey.

No. 22.—The Archiduc Bonnet.

The elegant model of this bonnet is of dark blue felt, with raised borders, and bound with velvet. Wreath of flowers under the front, faille bow on the right side, ostrich plume of natural colour on the left side, which droops over the bonnet.

No. 23.—Morning Parure for Elderly Lady.

This parure is designed expressly for elderly ladies who require handsomer lingerie than do younger ones. It is composed of pleated muslin, edged with lace, and finished by a velvet bow.

No. 24.—Model for Night-Dress.

This pretty shape is made of fine longcloth, very fine tucks in front, edged with raised satin-stitch embroidery with scalloped edges; high collar with turned-down points worked to match; cuffs of doubled longcloth worked to match.

No. 25.—Linen Parure.

The collar doubly stitched, with rolled edges. Cuff to match.

No. 26.—Dressy Parure for Elderly Lady.

Composed of Mechlin lace and finely embroidered muslin, with revers and bow. Cuff to match.

No. 27.—Costumes for Little Girls.

1. Girl from 6 to 10 years of age.—Irish poplin skirt, trimmed with tabs on each side of the tablier. Corsage with basques, slashed and square, trimmed with poplin bouillons and tabs. Sleeves bouillonné to match. Fluted collar and sleeves; foulard necktie and hair bow.

2. Girl from 6 to 11 years of age.—Blue silk skirt, trimmed in front with three narrow flounces, and at the back a single flounce with drawn heading, side robing dividing the trimming. Tight

bodice, with rounded basques. Cloth jacket, with revers and deep collar. Sleeves with revers.

No. 28.—Visiting Toilette.

Black velvet skirt trimmed with a deep flounce, headed by a double ruche and bouillon; grey Sicilienne tablier, with ruched flounce and black faille sash; velvet cuirasse, with jet braid; sleeves matching the tablier, with revers and flounces of the same material. Linen collar, with turned-down corners, and crêpe de Chine cravat. Velvet hat, with faille loops and bows, with pale blue feather.

This dress can be made in velveteen and poplin, or entirely composed of poplin. It is also suitable for cashmere or beige, but not for homespun or cloth.

No. 29.—Travelling Costume with Anita Fichu.

Whether made of cashmere or heather mixture cloth or serge, this dress looks very ladylike. The skirt is trimmed with a fourteen-inch pleating, with bias and heading of the same material. Double skirt, trimmed with two wide velvet bands; bodice with short basques at the back, and long square ends in front. Anita fichu of velvet, with a handsome fringe. Collar and sleeves of batiste. Felt hat, with bows of faille ribbon and feathers.

No. 30.—Evening Toilette.

Designed for a young lady, but capable of being made in richer and more elegant materials. Our model is composed of light-coloured Italian silk, plain skirt in front, and the double pleat, or Bulgare pleat, at the back. Tunic of cashmere, braided and embroidered with jet. The tunic is cut in one piece in front and back; but the back of the corsage is cut separately; the skirt of the tunic is gathered beneath the Bulgare pleat. A bertha is simulated by lace edging; short silk sleeves; long cashmere and lace sleeves. The tunic can be made of Spanish lace, plain, or jet embroidered, of grenadine, or of muslin. Rose-coloured alpaca, worn under a Spanish lace tunic, will look very elegant; a lace shawl can easily be modified to have nearly the same effect.

No. 31.—Jacket for Walking.
Flat Paper Pattern, 1s. 8d.

No. 31.—Jacket for Walking.

To be made in cashmere, light cloth, or velvet. The jacket is entirely covered with wide silk or Hercules braid, edged with jet beads on each side, and trimmed with bands of rook's feathers. Jet buttons close the double-breasted fronts.

DESCRIPTION OF THE FASHION PLATES.

Lady's Visiting Costume.

This costume is made of silk and velvet, but can be made of velveteen and Japanese silk; the front is of silk, with velvet robings; the back is of velvet, and trained. Tunic composed of folds of silk, terminated on one side by a silk robing, and finished on the other by a faille bow and sash falling like a robing over the skirt. Habit bodice of velvet, with plastron back and front; the model is laced at the back under the plastron, but the corsage can be buttoned in front under the plastron with equal advantage. Sleeves of velvet slashed with silk, and finished by silk flounces. High velvet collar and Valenciennes frill. Bonnet of silk and velvet, with plume.

Lady's Evening Toilette.

Tarlatan skirt with pleated flounce and gathered heading; silk train; overskirt of tarlatan with lace flounce. This skirt is divided into two parts, and draped by roses and loops of ribbon. Corsage-tunic with sash ends, forming a tight-fitting cuirasse, trimmed with lace, tarlatan flutings, and silk ruche. Catogan coiffure.

TO THE READERS OF "MYRA'S JOURNAL."

PARIS, 23*rd Feb.*

ANXIOUS as I am to fill every line of MYRA'S JOURNAL with useful information, I cannot deny myself the gratification of thanking my old friends and new subscribers for their kind reception and warm support of MYRA'S JOURNAL.

All the nervous fears, all the apprehension which I naturally felt for the launching of my little ship, have been removed by the warm welcome which MYRA'S JOURNAL has received; and I feel encouraged to pursue a design which has received so much appreciation, and shall do my very best to deserve the pretty things written of my Journal, and to MYRA.

I have taken advantage of being in the metropolis of fashion to make arrangements for the supply of paper models. I think that ladies will be pleased to have, at a small cost, flat paper patterns to cut-out by, without having to pay for a made-up model, which takes up so much time to prepare that it is of necessity costly, while the flat pattern only is really required to cut-out by, the illustration supplying the model for trimming. As all the patterns I send out will be *bonâ fide* Parisian models, ladies must allow me to take from two to three days to execute their orders.

Prices of Patterns.—These will be found beneath the illustration of every model I supply, and will be as cheap as possible. The patterns will be of medium size, so that they can be easily enlarged or decreased, as required.

I have to make an announcement to the tens of thousands of readers of MYRA'S JOURNAL, the reasons for which are excessively flattering to myself, and abundantly testifying to the fact that "old friends and new acquaintances" have, in the largest imaginable numbers, flocked to purchase the Journal I have had the pleasure of producing, and written me upon the subject of Toilettes. The correspondence with which I have been favoured, in fact, during the past month, has been so gigantic, and so utterly beyond my highest anticipations—hundreds of letters being, literally, received, where tens only were expected—that I have had no alternative but to increase by one half the size of my Journal. This month, and henceforth, there will be twenty-four pages included within the eight pages of wrapper, instead of, as in No. 1, sixteen pages. The price will have to be increased, also, in the same proportion, viz., instead of Twopence it will be Threepence.

I feel a slight regret that my programme cannot continue to be carried out in its exact original terms, but am reconciled to the change by the knowledge of the cause that necessitates the change. When my readers receive and examine this number, I am sure that the universally kind and congratulatory communications I have hitherto received will not be disturbed by a single discontented expression. My contributors and myself view before us now a field of extended usefulness, and therein we hope to work and labour to the advantage and credit of all concerned.

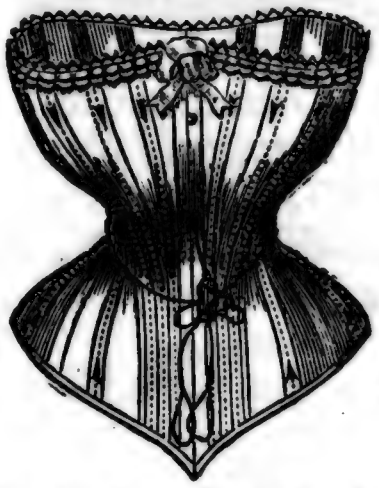
MYRA.

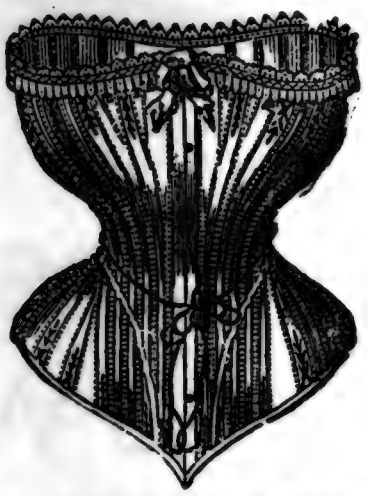
TRADE MARK.

IZOD'S PATENT CORSETS.

TRADE MARK.

Steam-heated Lay Figures for Corset Manufacture.





IN consequence of the very inferior manner in which CORSETS have for a long time been made, the PATENTEE has given much attention (after many years' experience), with a view of producing a THOROUGHLY-SHAPED, WELL-FITTING, and DURABLE CORSET, and feels certain that the principle he has adopted and taken out a patent for is one insuring a perfection which cannot be otherwise obtained.

They are MOULDED BY STEAM, so that the fabric and bones are adapted with MARVELLOUS ACCURACY to every curve and undulation of the FINEST TYPE OF FIGURE.

They are made upon properly-proportioned models of either earthenware or metal, in which the respiration of the lungs has been especially considered; nor do they press upon any of the vital organs.

The BONES are the FULL LENGTH of the CORSETS, thereby giving the GREATEST SUPPORT, and are all curved to the CONTOUR of the FIGURE.

There is no TWISTING of the BONES or INJURING the FIGURE, and by this process the SHAPE of the CORSET CANNOT BE DESTROYED IN STITCHING; therefore disproportioned and objectionable forms of construction are entirely obviated, and, in fact, rendered impossible, or they would not fit the model for the last process.

Under the old system the Corsets have to acquire their shape in actual wear, while these Patent Corsets being shaped in manufacture to fit so accurately and comfortably, a much smaller size can be worn without injury to the figure. CORSETS, like other garments PROPERLY MADE, will WEAR LONGER than those improperly made.

MODELED BY E. IZODS PROCESS FOR SEWN CORSETS TRADE MARK. PATENT No 20.1868.

ONLY SUCH CORSETS AS BEAR OUR TRADE MARK STAMPED ON EACH PAIR ARE GENUINE AND WARRANTED.

A few Extracts from Testimonials of the Press.

"These Corsets are by far the most perfect specimens of Corset manufacture, form, and fit that have yet been submitted to us."—*The Young Englishwoman.*

"I feel convinced that these Corsets will meet the unqualified approbation of all ladies, whether votaries of tight-lacing or not."—*The Englishwoman's Domestic Magazine.*

"Lay figures or models have been constructed in exact accordance with Hogarth's Line of Beauty. Ample space is secured for the play of the chest and lungs, thus at the same time preserving health and improving the contour of the figure of the wearer."—*The Queen.*

The Patentees desire to call special attention to their Trade Mark.

These Corsets may be had of all respectable Drapers and Ladies' Outfitters, through the principal Wholesale Houses.

Any Corsets not bearing this Trade Mark are not genuine, and only imitations.

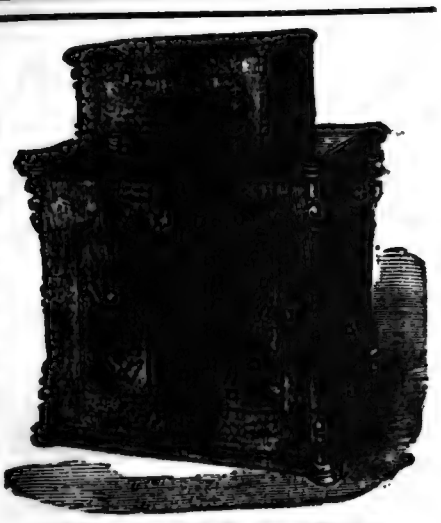
SINGER'S Sewing Machines

NEW FAMILY MACHINE, Plain Table, £6 10s.

Are acknowledged to be the Best for the Family, the Dressmaker, the Tailor, the Manufacturer, and every class of Plain and Ornamental Sewing.

They have obtained upwards of 150 Prizes at various Exhibitions in Europe and America, including the International Exhibitions of

London, Dublin, Paris, Lyons, Vienna, Moscow, and Bremen.



NEW FAMILY MACHINE, Ornamental Case, from £10 10s.

The SINGER "New Family" Machines, although specially designed for Family use, are in all ways suited to the requirements of Dress and Mantle Makers, Manufacturers of Underclothing, Jupons, Corsets, &c. The range of work to which they are adapted is greater than that of any other Machine in the market.

HAND OR TREADLE MACHINES, Price from £6 10s. 5 per cent. Discount for Cash.

Or on the One Year's System of Hire, at **2s. 6d.** *per Week, with Option of Purchase.*

THE SINGER MANUFACTURING COMPANY,

Sole Proprietors and Manufacturers of Singer's Sewing Machines,

39, FOSTER LANE, CHEAPSIDE, LONDON, E.C.,

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76 BRANCH OFFICES IN THE UNITED KINGDOM.

NEW WEST-END BRANCH—132, OXFORD STREET, W.

THE ORIGINAL!

THE BEST.

KINGSFORD'S OSWEGO PREPARED CORN,

MADE OF

AMERICAN INDIAN CORN,

Pure and Unadulterated.

REPORT OF DR. A. H. HASSALL.

"London, 14th Sept., 1874.

"I have subjected to Microscopical Examination and Chemical Analysis a sample of KINGSFORD'S OSWEGO PREPARED CORN, which has been known to me for many years.

"I find that it consists entirely of the grain of INDIAN CORN, is very PURE, and may be regarded chemically and dietetically as an ARROW ROOT, and taken in conjunction with Milk or Beef Tea, constitutes a valuable article of diet for Infants and young Children.

"ARTHUR H. HASSALL, M.D."

Author of "Food and its Adulterations," &c.

GARD & CO.'S

SELF-CLEANING

CHEMICAL PLATE CLOTHS.

THREE CLOTHS IN A BOX, PRICE ONE SHILLING.

Directions for Use:

After washing the plate with soap and water, and carefully removing all grease, dry and simply rub the plate with the Plate Cloth, instead of chamois leather. Instantly a splendid polish will be upon the surface of the plate. No plate-paste or powder whatever is required, because the cloth is chemically prepared and is quite sufficient *alone* to polish the plate. It is equally effective for Gold and Silver, Jewellery, &c. If the soap called Gard's Sapoline is used, instead of the usual soap the plate need only be polished once a week with the Plate Cloths, effecting a saving both in time and cloths.

Each Plate Cloth will clean from 150 to 200 large and small pieces of plate, reckoning from the ordinary teaspoon to the teapot, or from 450 to 600 pieces at the cost of One Shilling.

After the Cloths have been used for plate, they will clean Brass, Tins, &c., and finally, will serve as dusters.

SELF-CLEANING

BRASS AND STEEL POLISHING CLOTHS.

They will keep a brilliant polish on all metals save gold and silver, for which the Brass and Steel Cloths should *not* be used. It will be found that, by the regular use of these cloths, all the domestic metals can be kept bright with infinitely little labour, amounting, in fact, to scarcely more than the ordinary rubbing with a duster. Thus, the steel of grates and fenders, brass stair-rods, door-plates of either metal, brass-rods, shop-fronts, harness-mounts, bits, stirrups, &c., may always be kept in good order.

NOTE.—These Cloths are not intended to remove rust from iron or steel, or an old long-standing tarnish on brass, tin, &c. Whatever material is used to remove this has too much "cut" in it to leave a high polish, although the highest burnish may be restored by the subsequent use of these Cloths.

DIRECTIONS FOR USE.—Keep the Cloth once or twice doubled while using, and briskly rub the article you are polishing. If brass is slightly tarnished, sprinkle a little water on the corner of the Cloth and remove the tarnish, then finish with the dry part of the Cloth. No washleathers nor anything else are required or should be used.

Prepared by GARD & CO., Dunstable, Beds.

Three Cloths in a Box, Price ONE SHILLING.

LONDON DEPOT: 15, WINE OFFICE COURT, FLEET STREET, E.C.

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Editorial Communications and requests for Advice to be addressed to MYRA, care of Messrs. WELDON and Co., 15, Wine Office Court, Fleet Street, E.C.

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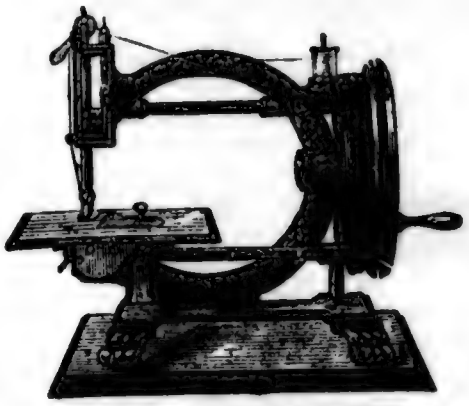
WHOLESALE AND RETAIL.



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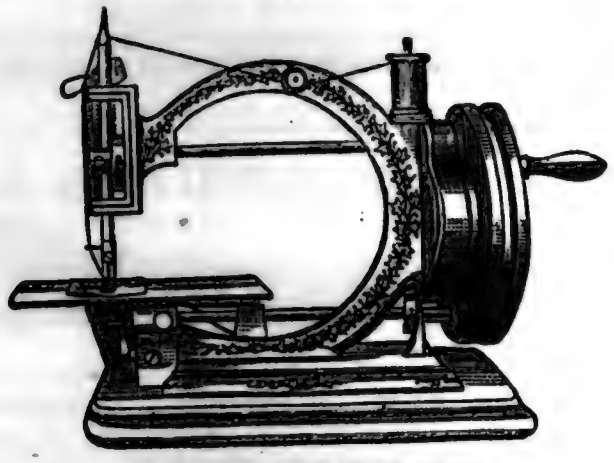
Lock-stitch Machine.



THE REGENT,
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Single-thread Machine.

Table for the Monarch or Regent, £1 10s. 0d.

It is absurdly claimed for almost every Machine, of whatever description, that it is superior to all others, for all kinds of work.

SMITH & CO., having no interest in selling any particular Machine, are enabled to recommend impartially the one best suited for the work required to be done, and offer this GUARANTEE to their Customers: Any Machine sold by them may be

EXCHANGED, within One Month, for any other kind, without Charge for Use.

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"WANZER" SEWING MACHINES,

SUPERIOR TO ALL OTHERS.

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Also the Only Grand Silver Medal & Diploma from the Society of Arts & Manufactures of Lower Austria.

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With Patent Reversible Feed Motion, and all the Latest Improvements.
Specially adapted for Families, Dressmaking, and Light Manufacturing Purposes. **£7:7:0.**

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DO NOT LET YOUR CHILD DIE!
Fennings' Children's Powders Prevent Convulsions; are Cooling and Soothing.

EASY TEETHING. SAFE TEETHING.

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FOR CHILDREN CUTTING THEIR TEETH, TO PREVENT CONVULSIONS.

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Read FENNINGS' EVERY MOTHER'S BOOK, sent free for 8 Stamps.

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By STEVENSON'S

PATENT FIREWOOD,

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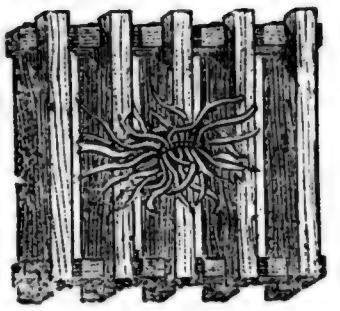
Entirely superseding Bundle Wood, requiring no paper, adapted for any grate, and *not affected by Damp.*
SOLD BY ALL OILMEN AND GROCERS.
Extensively Patronised in the House of Peers, University of Cambridge, among the Nobility, Gentry, Principal Hotels, Club Houses, &c.

DIRECTIONS.—Place small coal and cinders in grate, then the patent firewood, wheel or square (dipped-side down), cover over with coal, and light the centre with a match.

M. STEVENSON & CO., Sole Patentees and Manufacturers,
18, Wharf Road, City Road.



500, *packed for the Country,* 12*s.* 6*d.*, *on receipt of P.O.O. recommended for Rail Transit.*

C. A. writes, in answer to an inquiry in the "Englishwoman's Domestic Magazine," for an honest dealer in Left-off Clothing. In reply, begs to forward the address of one with whom she and her friends have dealt with many years, viz., Mrs. COCKRAM, 1, Queen Street, Barnstaple, North Devon. This person may be trusted to receive a consignment of Clothing of every description, and may be relied upon sending a Post Office Order for its full amount, immediately upon receipt of goods. Mrs. COCKRAM always pays carriage, and distance does not prevent her transacting business with Ladies in any part of the United Kingdom. C. A. would recommend a preliminary correspondence.

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ESTABLISHED 1858.

YOUNG & CO.,

French Dyers and Cleaners.

Silk or Woollen Dresses of every description Cleaned or Dyed in a superior manner, at very reasonable prices.
N.B. Most Woollen Dresses may be done without unpicking.
A special finish for Velvets. Crape is dressed to look equal to new. Mourning Orders will receive the earliest attention. Country Parcels and Orders per post promptly attended to. Return Carriage paid on all orders of £1 and upwards. Goods sent for and delivered within five miles. Price List post free.
96, LISSON GROVE, LONDON, N.W.

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350 PRIZES.

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Patrons:
Ald. Sir S. H. Waterlow, Bart., M.P.
Ald. Sir F. W. Truscott,
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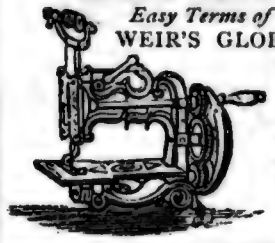

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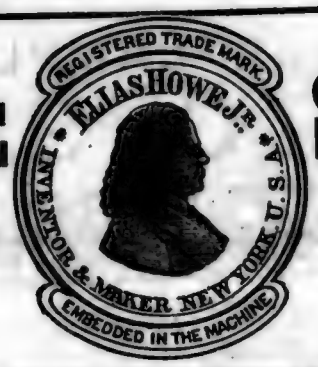

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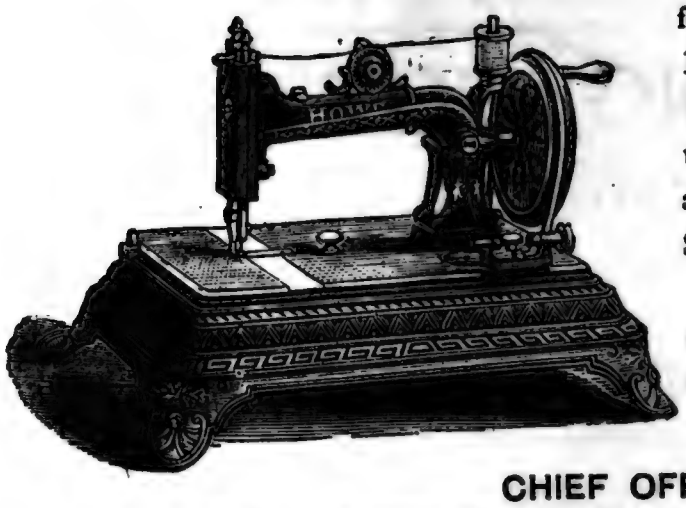

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Front of the Duchess rédingote

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uirasse

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